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DOCTOR WHO

IN-VISION

THE TWIN DILEMMA

THE MAKING OF A TELEVISION DRAMA SERIES

Production
Origins, Script 3
Script-Editing, Director and Team 4
Costume 6
Set Design, Make-Up 7
Visual Effects, Production Diary 8
Post-Production 12
Music, Special Sound, Trivia 16
Trivia, Continuity 16
Cuts 17

Features
Documents 2
Review 13
What the Fanzines Said... 14
Audience 18
References 19
Credits 19

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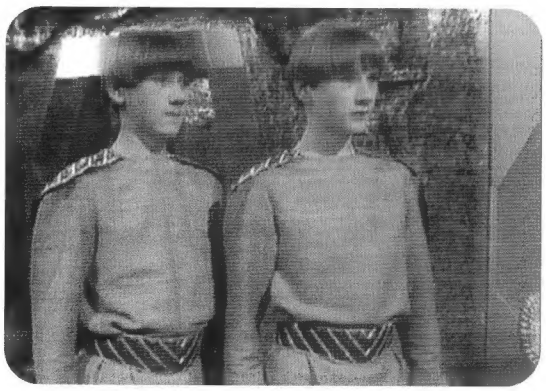
Mathematics Today

Sylvest Twins Kidnapped Academia Rejoices



The world of mathematics has been thrown into turmoil by the sudden disappearance of the Sylvest twins. The twins had won a reputation as mathematical prodigies of exceptional intellectual abilities, and their disappearance has thrown campuses across the planet into chaos. Entire faculties have been left unoccupied as Nobel Laureates past, present and potential celebrated the disappearance of two boys whose genius was said to be unequalled.

It had been widely expected that the twins, aged 14, would receieve this year's Nobel award for the field of Super-Applied Theoretical Mathematics. Last year's laureate, Professor Billy Robinson of Wheaton University, commented "It's tragic that the twins should have disappeared at this point. It's particularly regrettable that the Nobel trust rules out posthumous awards, and the twins' work in this most honourable of fields will no longer be eligable for this year's award. I therefore intend to complete their work myself, and will accept the award in their honour should that be the decision of the committee".

The elder statesman of the field, Doctor Waterhouse, echoed Professor Robinson's comments on the twins' potential "Old Robinson must be over the moon. He's almost 19 - years past it while those two were around. Now he's got the field to himself again".

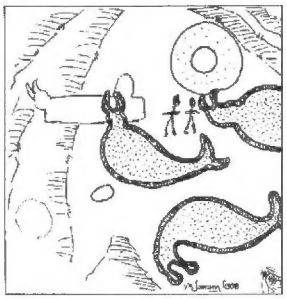
The Sylvest twins disappeared from their home early on the evening of the 14th August, while their parents were attending to business elsewhere. Professor Archie Sylvest returned from a meeting with his secretary some hours later to find evidence of an extra-terrestrial kidnap. "This is unbelievable," commented the professor, visibly restraining his emotions. "It's left my wife shattered - tired and emotional at once."

Pursuit squadrons were launched to search for the twins, but the Minister for External Security has confirmed that he ordered their withdrawl after the destruction of Lieutenant Hugo Lang's squadron. "To have continued the pursuit might have had the most terrible consequences. We might have got them back."

However, the Minister indicated that alien powers might find it difficult to exploit the twins' powers. "While their mathematical abilities were unparalleled, we took action to esure their education in other scientific fields was inadequate. Their knowledge of basic social psychology is seriously flawed, and their understanding of gravitational physics is frankly laughable. Any attempt at cosmological engineering based on their calculations would be futile!"

A rare expression of sympathy for the twin came from social affairs campaigners, who accused their father of emotional abuse. "These boys were robbed of any chance of growing into mature, emotionally balanced individuals right from the start. Even before their genius became apparent, their parents inflicted appalling mental damage on them by naming them Romulus and Remus. Was it really their decision that they should wear identical clothes and hair-styles, or did their parents inflict this identity-shattering ordeal on them? Mistreatment of this kind, coming on top of the ordeals which the wider world's irrational fear of teenage genius (more formally known as Wesley's Syndrome) deprived the twins of any hope of a happy life."

However, Mother Diana of Calcutta rejected these comments. "Wooly-minded liberalism. The stuck-up little prigs have got just what they deserved."



ORIGINS:

"I knew before I was told. I'm not that daft!" recalled Peter Davison to *Dreamwatch*'s Paul Simpson in 1997. The issue in question was the fifth Doctor's successor, a topic many would later regard as one of television's worst kept secrets of 1983. As Davison explained... "I remember going into The Bush pub one day, and John [Nathan-Turner] was sitting in the corner with Colin Baker, and I remembered Colin making various comments, when he was in ARC OF INFINITY, about playing the Doctor. Also, in the nicest possible way, John sort of cast himself, in a Truffeau-esque kind of way. When I was told, I said I'd known for ages — who were they trying to kid?"

Davison's idea that the casting of Colin Baker reflected a desire by Producer John Nathan-Turner to put himself into the leading role by proxy has a ring of truth. Of all the Doctors, Colin Baker is the one who became a close personal friend of the Producer. The actor's mercurial wit, eloquence and ability to play to a crowd impressed Nathan-Tuner in a way which, according to legend, won him a slot as a 'future Doctor' from the moment he became the life and soul of a wedding party.

The evolution of the new Doctor's character also added weight to Davison's assertion. Asked how he would like to play the Time Lord, Colin Baker's initial idea was a parallel to *Pride and Prejudices*'s Mr Darcy. He favoured a dark, sombre costume and an offhand, somewhat unsympathetic manner that would disturb the viewer. As with Darcy, Baker wanted viewers to gradually realise that despite their feelings of unease, this was a character whose motives you could trust, whatever first impressions. The ultimate intention was that, by the time Colin Baker had achieved his stated aim of overtaking Tom Baker's record length stay with the series, audiences would be in total harmony with his deeds and methods, marvelling at his talents for righting wrongs through complex stratagems and motivation. Curiously, these would be traits more generally associated with Colin Baker's successor.

There were other influences too. Colin Baker wanted his Doctor to suffer massive mood swings for apparently incomprehensible reasons. Like characters from Oscar Wilde, he wanted to remain totally calm when faced by universal Armageddon, but fly off the handle if there were no more chocolates in a box.

Other notions thrown into the melting pot were a Sherlock Holmes-like talent for deducing clues by convoluted processes of observation and rationalisation, non-human displays of emotion, and an endless predilection for spouting quotes and unusual words from the English language. "I wanted there to be at least half a dozen words in each episode that viewers would have to rush off and look up, because they didn't know the meaning," Baker told readers of *The Frame*.

All these thoughts struck favourable chords with John Nathan-Turner, except for the one about the dark, sombre costume. A final seal of approval needed to come from Head of Drama, David Reid, but when the three eventually met in his office, most of the discourses between Messrs. Reid and Baker were reportedly about cricket. Nathan-Turner's choice was deemed acceptable and permission was given for a three season contract to be drawn up.

SCRIPT:

Having decided to introduce the new Doctor during Season 21 and to give him a full story to settle in, the next major question facing the production office was what style that debut story should have? Space opera, historical, action-adventure?

In a way this was largely academic because the key thrust of the story was the aftermath of the regeneration. In CASTROVALVA the Doctor had been weak and unsure of his identity, a victim of his incomplete regeneration. This time the Producer favoured the opposite approach; a strong, self-confident, almost brash character who would leap instantly into the role, jolting fans and general audiences alike out of any imagined sense of complacency. The unpredictability would come from abrupt behaviour swings; just when the viewer thought the Doctor was behaving normally, he would suddenly dive off into irrational or uncharacteristic thoughts or actions.

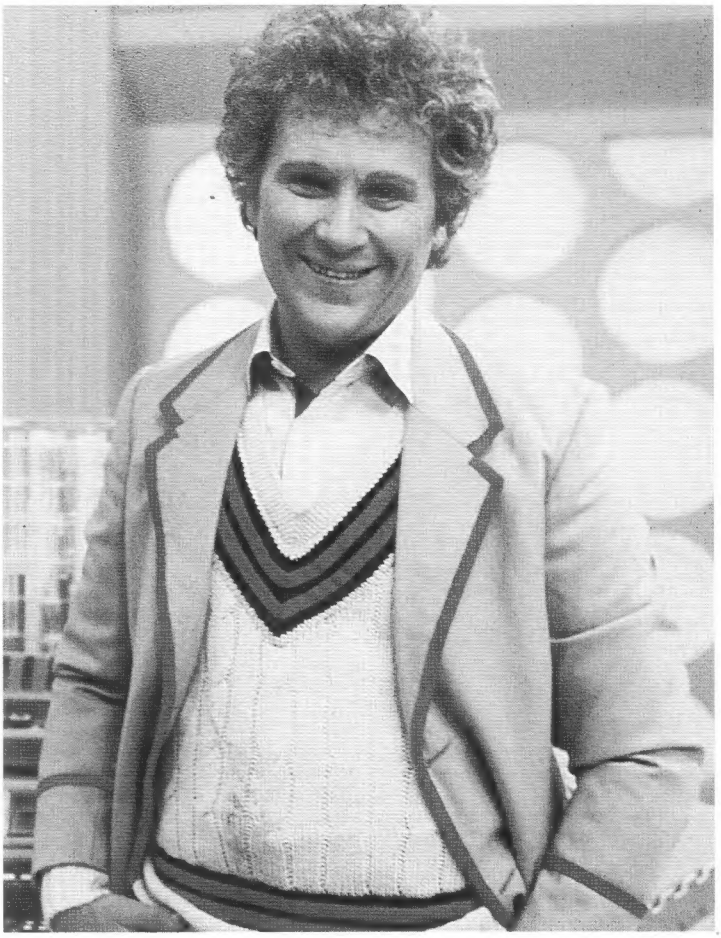
To make this work Nathan-Turner favoured a story rich in character development, with good dialogue to the fore, particularly between the Doctor and Peri. Essentially, he wanted the new Doctor to sparkle and shine every bit as brilliantly as Colin Baker had done at AFM Lynn Richards' wedding reception.

Script-Editor Eric Saward took this advice on board, but later admitted he could raise little enthusiasm for the task. By the summer of 1983 the rift between Saward and Nathan-Turner was becoming apparent. Saward had been a supporter of Peter Davison's Doctor, and his faith in that actor's ability to play the part was strong enough to overcome his doubts about how the series as a whole was progressing. That faith evaporated when he was told who the new Doctor would be, as he told Gary Leigh for a *DWB* interview in 1988.

"John said publicly that the reason he booked Colin Baker was because he found him amusing, which to me is like saying the reason I booked so and so is because they've got blue eyes! It's not really relevant to what you want them to do. You don't send for a plumber when you want an electrician.

Personally I think Colin Baker was miscast, but that's not Colin's fault. Colin said yes to the part because he wanted it. The miscasting was down to John. He chose, I think, the wrong man, and one can only let his record speak for itself. I think there was far more politics going on than certainly I was aware of. It's not in my manner to be sycophantically flattering. I never crawled to or complimented Colin. In fact, we didn't have many conversations."

Eric Saward,1989



The storehouse of potential scripts for the series was looking fairly threadbare by July 1983. Christopher Bailey's *Manwatch* (aka *May Time*) was the only strong contender for a possible commission, although *The Darkness* by Eric Pringle was also lurking in the wings. Otherwise there were only a few story treatments on the shelves, notably a couple by Hartnell writer William Emms, and one by fan writer Marc Platt.

Only one newcomer writer, Eric Pringle, had been commissioned so far this season. Aware of the show's standing brief about locating new blood, Saward took heed when Nathan-Turner suggested the name Anthony Steven — ironically, a TV veteran.

During his years as a Production Unit Manager, John Nathan-Turner had worked on episodes of ALL CREATURES GREAT AND SMALL which were written by Steven. He admired the writer's turn of phrase and his ability to structure conflicts between characters. Taking this on board Saward did some research and discovered his CV included several award winning and celebrated productions, such as a 1968 adaptation of Dumas' *Man in the Iron Mask*. He contacted the writer with an invitation to submit a storyline, resulting in a plot entitled *A Stitch in Time*, for which a scene breakdown commission was forthcoming on July 19th

On August 2nd Anthony Steven was contracted to write a full script for episode one, under the serial's revised title, *A Switch in Time*. This episode centred largely around the new Doctor and contained all the mood swings, unpredictable personality shifts, leaps of lateral logic, flashes of wit and eloquence that the production team wanted.

BBC records do not show precisely when episodes two to four were commissioned, but both Nathan-Turner and Saward alike state unequivocally that the manuscripts were unacceptably late.

"Tony Steven, a wonderfully colourful character who had the most imaginative reasons for late deliveries of scripts. I think the exploding typewriter was the most inventive."

John Nathan-Turner, DWM 1997

Saward was less than amused. When the scripts finally arrived, following numerous trips back and forth for preliminary evaluation, they were unanimously judged less than satisfactory. Episode two worked okay, but episode three needed several major revisions by the Script-Editor. Part four was almost completely rewritten by Saward, principally to beef up an ending that was otherwise too vague and inconclusive for a traditional **Who** story. The writer himself was unavailable to carry out any significant rewrites due to illness.

"The storyline was Anthony Steven's for the first two and a bit episodes, and the rest of it was mine," Saward remembers. "I did a lot of work on THE TWIN DILEMMA and it was done, again, very quickly because I'd let Anthony Steven go on too long to try and make it work."

SCRIPT-EDITING:

There were a number of elements to the scripts which were not as Saward had hoped. One was the relationship between the Doctor and Azmael. Urged on by Ian Levine, Saward had encouraged Steven to engineer an encounter between the Doctor and his aged mentor, the old hermit mentioned in THE TIME MONSTER and encountered in PLANET OF THE SPIDERS. Misconstruing their association, Steven wrote Azmael as a tutor of the Doctor from his days at Prydon Academy.

Another significant change was the gender of the twins. Originally they were intended to be boy and girl, but when casting agents were unable to locate a suitable pair, Director Peter Moffatt suggested they be girls. This search proved more profitable, but Moffatt was over-ruled by Nathan-Turner who insisted they should be boys. Almost on the eve of production the Conrad twins were located and auditioned.

Their acting abilities apparently left much to be desired and a lot of the pruning done prior to production was of scenes heavily featuring the boys. An example was this segment from part one just after Professor Sylvest has left the boys room.

ROMULUS: How do you feel?
REMUS: Very positive. (WE SENSE A SLIGHT TENSION AND EXCITEMENT BETWEEN THE TWINS)
ROMULUS: Where's the Janus? (REMUS FISHES COIN FROM POCKET, TOSSES IT TO ROMULUS)
REMUS: Here. You toss.
ROMULUS: Gates or beginning?
REMUS: Gates. (BUT HE DOESN'T SHOW THE COIN)
ROMULUS: I win.
REMUS: That's cheating. I didn't see. (HE RUSHES AT ROMULUS AND IN A MOMENT THEY ARE BOTH ACTING LIKE A COUPLE OF VERY ORDINARY 14-YEAR OLDS). Give it to me! Give it to me!
ROMULUS: Not likely. (BUT REMUS WRENCHES THE COIN FROM HIM. THEY STAND FACING EACH OTHER, PANTING, ANGRY)
REMUS: This time well do it properly. You call. (HE FLIPS COIN)
ROMULUS: (SULLEN) Beginnings. (REMUS SHOWS COIN)
REMUS: Well, it's gates. So there. You're counterpoint. I'll be theme (REMUS PUTS AWAY THE COIN. THE STORM IS OVER)

In other examples of sex-changes, General Fabian was to have been played by a male actor, and the Chamberlain by a female. Saward revised the character of the Chamberlain. As imagined by Anthony Steven she was to have been a very fawning and obsequious figure: a Uriah Heap, always seeking to curry favour at the expense of others. Saward's vision was of an Arthur Daley-style entrepreneur — servile but always ready to barter and switch sides depending on who looked most like winning

Steven's main alien baddies were the Gastropods. Obviously based on slugs, the writer added this section of description to a short scene chopped from the moment after Edgeworth has concluded his first telepathic communion with Mestor in part one.

MESTOR'S THRONE ROOM DAY
(MESTOR, HALF SLUG HALF MAN, SITS ON THIS THRONE. THE ROOM IS OTHERWISE EMPTY. MESTOR SLOWLY STANDS UP AND LETS OUT A QUIET BUT EVIL LAUGH)
MESTOR: Beware, Edgeworth. Wherever you are, I shall always be in your mind.

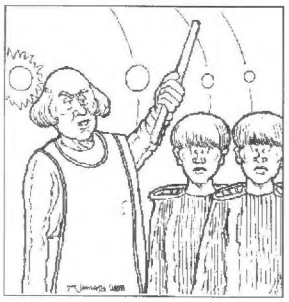
Saward deleted several such insert scenes, partly so the character did not spend so much time talking to itself, and partly to de-emphasise Mestor's ability to put his mind into another being's body, thereby turning them into living monitors.

The major change was the ending, which Peter Moffatt remembers as being radically different to that first planned.

The rewrite removed an ambiguity, in that the Gastropod master of Joconda was itself possessed by an amorphous intelligence from space, which had assumed the name Mestor. In Steven's earlier drafts this intelligence was given the name Azlan — borrowed, no doubt, from CS Lewis' Narnia Chronicles.

> "The original ending was completely different. The Monster, Mestor, didn't appear. It all went off into space somewhere. I said to John, 'This is just impossible. We can't do this with the effects we've got'. The writer, Anthony Steven, was very ill at the time and couldn't cope, so the whole thing was re-written by Eric Saward at the last minute when we were in rehearsal."
>
> **Peter Moffatt, 1984**

DIRECTOR AND TEAM:



Having given PLANET OF FIRE to Fiona Cumming, John Nathan-Turner offered this story to the other long-term member of his stable of Directors, Peter Moffatt.

Moffatt's key skill was his impeccable time keeping and scheduling. He had a reputation for bringing shows in on-time and on budget — critical talents for an end-of-season show when budgets were traditionally strained. Last year he had helmed THE FIVE DOCTORS, but other commitments in 1983 ensured he wasn't free to handle another **Doctor Who** until the New Year.

The key members of his team were Val Warrender on set design, Pat Godfrey for Costumes, Denise Baron handling Make-up and Stuart Brisdon, allocated to handle Visual Effects. Of these, only Pat Godfrey and Denise Baron were new to **Doctor Who**.

Valerie Warrender, one of the BBC's few women Set Designers, had worked on two previous **Doctor Who** serials, THE ANDROIDS OF TARA and THE CREATURE FROM THE PIT. Both stories had exhibited mixtures of winding subterranean caverns and above ground dwellings that balanced linear, rather Spartan walls with sharply ornate dressings. It was a talent Warrender needed on this end-of-season show as the available budgets were slim to say the least.

Stuart Brisdon wound up with a double dose of **Doctor Who** to tide him over the Christmas/New Year period of 1983/84. THE TWIN DILEMMA was only the second **Who** serial to which he was assigned, his first being MAWDRYN UNDEAD, but when strike action knocked schedules awry he found himself completing THE CAVES OF ANDROZANI when rebooked studio dates took Jim Francis away from Peter Davison's farewell. Over the New Year, Brisdon saw out the old and rang in the new in every sense.

EDWIN RICHFIELD

A supporting actor for most of his career which was at its peak in the 1950s when he co-starred in a series for ITV, **Interpol Calling**.

His first media acting part was in a 1949 low budget thriller, *Jack of Diamonds*, followed a year later by *Hapenny Breeze*. His square-jawed good looks determined he would be perennially cast as middle-class civil servants, military and police officers or man in the street roles, although he was a dab hand playing any number of cockney labourers as well. Accordingly he made such movies as *Stryker of the Yard* (1953), *The Radio Cab Murders* (1954), *The Big Chance* (1957) and *Inn for Trouble* (1960).

His prominence as a supporting actor in the Fifties brought him to the attention of Britain's most up and coming production company, Hammer Films. Working for Hammer Richfield turned in reliable performances for a whole string of their classic pictures, including *X the Unknown* (1956), *Quatermass II* (1957), *Camp on Blood Island* (1958), *The Sword of Sherwood Forest* (1960), *The Face of Fu Manchu* (1965) and *Quatermass and the Pit* (1967).

Success in supporting roles followed him to television, mainly though to ITV supplier companies rather than to the BBC. Early roles were in film series such as **The Buccaneers** (1957) and Roger Moore's **Ivanhoe** (1958). Following his regular role in **Interpol Calling** (1960) he made appearances in a wide range of action-adventure series; **The Invisible Man** (1961), **The Odd Man** and **The Avengers** (1962), **Crane** (1964), **Danger Man** (1966) and **The Baron** (1967).

Pat Godfrey's background was the Pebble Mill studios in Birmingham. A graduate of Birmingham Art College, she first joined the BBC on a casual basis while she was still studying. The Pebble Mill set-up being so much smaller than London's, she gained experience as a Dresser, a Wardrobe Mistress and a Costume Assistant — all valuable strings in her bow when she came to apply for an Assistant Designer's position at the corporation's Cardiff studios.

She stayed in Wales for eight years, during which time she gained her promotion to full Designer. Armed with these qualifications she made the move to London in 1970, becoming the youngest Senior Designer in the Costume Department, aged only 28.

Between then and 1983 the bulk of her tasks revolved around producing costumes for major dramas and single plays; from **Roads to Freedom**, through biographies of Amy Johnson and Stanley Spencer, with the occasional **Les Dawson Show** thrown in for good measure. THE TWIN DILEMMA was, however, her first foray into science-fiction.

Marking his fifth appearance on the show was incidental music composer, Malcolm Clarke, for whom this story would be his second contribution to Season 21, after RESURRECTION OF THE DALEKS. Backing up Clarke were stalwarts Dick Mills on Special Sound, and Dave Chapman handling all the video effects.

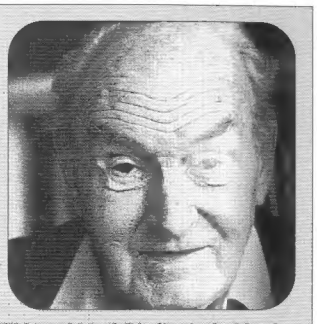
Money in the pot for guest cast actors was very small. Anthony Steven had been advised not to go over a speaking cast maximum of ten performers, and he adhered to this rule impeccably. Of the minor parts, Dennis Chinnery landed the briefly seen portrayal of Professor Sylvest. Chinnery's first **Doctor Who** was THE CHASE, made back in 1965, where he did one day's filming at Ealing, playing a doomed passenger aboard the Marie Celeste. Far more prominent was his role in GENESIS OF THE DALEKS, as the Kaled scientist, Gharman, one of the ringleaders of a movement dedicated to stoping Davros' development of the Dalek machines.

A more youthful face was that of Kevin McNally, playing Hugo. Still only in his twenties, McNally had impressed several Producers in his relatively short career, winning roles in such prestige programmes as **I, Claudius** (as Castor), **The Duchess of Duke Street** (as Thomas Prince) and a season in the highly acclaimed series **Poldark**, as Doctor Drake Caine. During Spring of 1984, he co-starred with Jennie Seagrove and a teenage Patsy Kensit in the BBC's high-profile pot-boiler **Diana**, based on the novel by RF Delderfield, whose Thursday night transmission followed a few hours after THE TWIN DILEMMA.

The twins playing the twins, Gavin and Andrew Conrad, had very little acting experience, as Peter Moffatt would later discover. They were cast very late into pre-Production, so much so that there was some concern that they might not be accorded their union cards in time. As it happened, no sooner had they got their Equity accreditation than Gavin was required to change his stage name to Paul as there was already an artist on their books by the name of Gavin Conrad.

Two veteran character actors played the lead roles of Mestor and Azmael, Edwin Richfield and Maurice Denham. Familiar to fans for his role of Captain Hart in THE SEA DEVILS, Richfield was engaged by Moffatt for the rich quality of his speaking voice, though radiophonics later made this irrelevant. Denham was Nathan-Turner's choice, and at the time Moffatt was quite surprised that an artist of such calibre wanted to do a **Doctor Who**.

MAURICE DENHAM



Born in 1909, Denham became renowned as a versatile character star of stage, radio, films and television. He began acting in his twenties but not before completing an apprenticeship and serving as a qualified engineer. This fall-back career served him in good stead until such time as he was able to make a full-time living as an actor.

His first stage role was in 1934 with radio work coming his way from 1939. During the war his engineering talents took him overseas to North Africa and Europe, and it was only after his demob in 1946 that Denham made his first film, *Daybreak* in 1946. His other war duties included morale-boosting roles in the seminal radio shows *ITMA* and *Much Binding in the Marsh*.

His penchant was playing official roles, either uniformed or civilian. As such he appeared in *Fame is the Spur* (1947), *London Belongs to Me* and *Oliver Twist* (1948), *Carrington VC* (1954), *Doctor at Sea* (1955), *Sink the Bismark* (1960), *Operation Crossbow* and *Those Magnificent Men in their Flying Machines* (1965), *The Virgin and the Gypsy* (1970), *Nicholas and Alexandra* (1972) and *The Day of the Jackal* (1973).

If not actually appearing in a film, Denham would sometimes be called upon to supply dubs and voice-overs. In this capacity he added to his list of credits with *The Peaceful Years* (1947), *Scrapbook for 1933* (1949), *Prince Philip* (1952), *Animal Farm* (1955 animated feature), and *The Last Rhino* (1961).

Neither was Denham a stranger to the horror genre. He made an impressive albeit brief appearance in *Night of the Demon* (1957), followed by *Paranoiac* (for Hammer 1963), *The Nanny* (1965, also for Hammer), *Torture Garden* (1967) and *Countess Dracula* (1970, yet again for Hammer).

His television appearances increased as the British movie industry declined. Following Michael J. Bird's series, The Lotus Eaters (1973), were The Carnforth Practice (1974), Marie Curie (1977), Edward and Mrs Simpson (1978), The Professionals (1979), From a Far Country (1981) and Martin Luther Heretic (1983). He had just completed a major drama for BBC2, The Old Men at the Zoo, when he was offered the part in Doctor Who. He returned to the series for the 1993 radio serial PARADISE OF DEATH, and also played Rumpole of the Bailey for many years in that medium.

COSTUME: Pat Godfrey got the largest budget of this serial, as she had to create a lasting costume for the sixth Doctor. In fact two complete costumes were fashioned, and sufficient materials were purchased to make another pair in case of accident.

The brief for the costume was to make it Victorian looking, to retain the question marks, and to make it 'totally tasteless'. Her initial designs established the shape and the components of the costume: a long coat, a waistcoat, a cravat with non-matching shirt, striped trousers and shoes draped with spats. At the Press launch some observers believed the costume also included a large, multicoloured umbrella, but this was an on-the-day supplement intended to keep drizzling rain off the costume.

John Nathan-Turner turned down Pat Godfrey's first suggested colour scheme, claiming it was just not tasteless enough. According to often recounted stories, when she asked him what sort of tasteless colour scheme he had in mind, the Producer pointed to the Hawaiian coloured shirt he was wearing and said, "Something like this".

Another run-in the Designer had with the Producer was over Peri's costume. So that Nicola Bryant would not appear dull when stood next to Colin Baker's outfit, Pat Godfrey designed a bright blue trouser suit crossed with purple and red stripes. When Nathan-Turner saw this ensemble he pointed out he did not want a situation where the Doctor was showing more flesh than the companion. Correspondingly Peri's turtle necked top became a V-neck, and the trousers were replaced by green shorts and calf-length blue boots. For the sake of continuity Peri wore the red and white outfit from THE CAVES OF ANDROZANI at the start of the serial.

Azmael's costume went through unopposed. Essentially they were a variation on Time Lord costumes from the pre-Tom Baker era; a long white robe in a textured

"Costumes like the Doctor's have to be more practical than real clothes , as the actors are asked to do a lot of unusual things in them. They have to be hard-wearing and very durable. My assistant went out and did a lot of swatch shopping to choose the various materials we would use. We had to buy enough of each material to make four complete costumes, although only two were made initially. I knew that whoever came after me would never be able to find all the material again, especially as many of the fabrics were produced only for one fashion season, and some of them we had specially dyed.

"The frock coat was made from Melton cloth, which is pure wool. A lot of the sections were specially dyed, and we used a braided trim on the edges and back slit. The trousers were made of pillow ticking, which again was dyed yellow. Pillow ticking is a very tightly woven fabric, so I knew that if it got caught on anything it wouldn't get too damaged."

Pat Godfrey, The Frame 1991

fabric worn over a white wool tunic. The tabard was trimmed with brown edging the same colour as the wide belt around Maurice Denham's waist. Pat Godfrey remembers she had planned to add an extra layer of fabric over the gown to give the whole costume movement, but ran out of time.

Lesser costumes were done very much on the cheap. The twins' wore two-piece overalls cut from a man-made fabric and dyed orange for Romulus and green for Remus. The space corps uniforms were American cop outfits rented from Angels and decorated with cardboard badges and motifs.

The Jocondans became bird-like in appearance more due to the efforts of Make-up than Costume. Pat Godfrey imagined them purely as guards wearing heavy duty lining fabric, coloured metallic blue and mounted on calico to give it rigidity and weight. The titanium blue of the tunic caught the eye of Denise Baron who then proceeded to mutate the creatures from mammals into birds.

From a fairly generous costume budget of £7,000 for the story, the Designer spent a large part of her total on the three Gastropod costumes (plus one spare for the death scene at the end). Basing them loosely on slug bodies she farmed her designs out to loyal **Doctor Who** props makers, Imagineering, for physical production. Richard Gregorys team was recommended to her by others in the department, but she had no idea what the finished products would look like in advance. She said as much to David Howe and Mark Stammers of *The Frame*.

The body was a cross between a bag and a sack. It consisted of three layers of material mounted on Calico, the top layer being organza to give it a shiny look. The back was covered in a textured latex, with a fibre-glass carapace which was also covered in textured latex. The arms were extended rubber gloves with more textured latex on them, and the feet were wellington boots finished in the same way.

The Gastropod costumes proved very hot, cumbersome and uncomfortable for the actors to wear under strong studio lighting. Edwin Richfield found, for example, that once he was fastened into his Mestor regalia he could not bend his arms due to the inflexibility of the multi-layered material. His movements would be limited to fish-fin paddling only. Agreeing, Pat Godfrey and Peter Moffatt suggested not putting his arms through the holes in the carapace effectively letting Richfield wear the shell like a cape. The costumes were also like ovens to wear, being so heavy, and later Moffatt would pay tribute to Richfields stamina for wearing it for such long periods without complaint.

SET DESIGN:

Valerie Warrender's sets for this serial were simple and few in number. They had to be due to the very small budget accorded the story as the last in the recording year. Aside from the TARDIS interior composites (which had to include a wardrobe room), the script for part one needed a playroom for the children, the Interplanetary Operations Room, the safe house on Titan Three, and a spacecraft composite, housing the bridge of the Jocondan craft and a prison hold.

Part two added some extra rooms to the safe house and a few of the inevitable Doctor Who ducts. Part three saw the action shifting to Joconda so the principle sets needed were the throne room, and the laboratory, as well as adjoining passageways and corridors. Part four added no new sets.

Val Warrender's trick was to subdivide the story neatly almost into halves. Earth and Titan 3 locations were constructed for Block One, while all of the Jocondan sets were reserved for Block Two shooting.

Although greater in number, the Earth/Titan 3 and TARDIS sets were all small and so could all fit into one of the smaller studios at Television Centre, TC8. TC3 was allocated to Block Two, giving the Designer greater leeway for bigger sets.

The tight confines of TC 8 meant that some sets had to be juggled overnight. Parts of the TARDIS and the interior of Edgeworths space craft were struck after day one to make space for the safe house, which in turn lost some of its space to the playroom for day three.

Just about all the first studio sets were cobbled together from flats and props located in storage warehouses. Where additional props and set decorations were needed, the Designer cheated somewhat by having items cast in vacuum-formed plastic such as sections of ducting, and decorative panelling on some of the walls. Another significant exception was the playroom. Rather like Morgus' office in The Caves of Androzani, this had to embody a windowed area looking out onto a surrounding cyclorama which was lit with delicate purple hues to suggest early evening. The two giant computer screens, on which the twins play Equations, were CSO boards onto which special graphics, programmed and fed in from a BBC microcomputer, could be displayed.

Second studio featured all the Jocondan sets. Here was where Val Warrender chose to spend her money crafting elaborate door arches, throne rooms of Jabolite, carved and painted to look like hewn stone, and a plethora of corridors, many of them taken from stock. Mestor's throne, for example, was a stock flight of steps, draped with cloths to hide the sharp corners.

The structure of Steven's script and the Designer's careful rostering of the sets enabled Peter Moffatt to more or less record the first two episodes entirely during Block One. Thus he was able to make a start editing before the cameras began turning for Block Two a distinct advantage considering the serial would air just over a month from close of recording.

MAKE-UP:

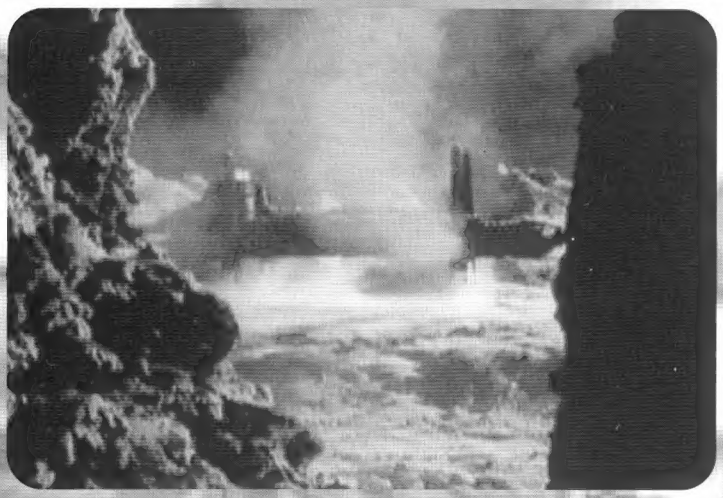
Creating the look of a new Doctor falls as much to the Make-up Designer as to the Costume specialist. Denise Baron was instructed to create an electric looking Doctor by John Nathan-Turner. His abiding belief was that longer hair worked better than short, back and sides when it came to conveying an irreverent, Bohemian life-style. Peter Davison had taken a scowl of disapproval for having his flaxen locks trimmed severely before WARRIORS OF THE DEEP. The problem with Colin Baker was that his hair was relatively short to begin with, and was beginning to thin. Make-up countered this by adding highlights to his hair, and then bouffant styling the strands out into a semi-version of an Afro-frizz. Colin was also told to forget haircuts for a few months!

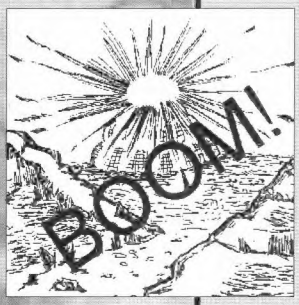
The other main project occupying Denise Baron's team was the Jocondans. At no point in the scripts were they ever described as bird-like. Drak is referred to as, small, alert and lively while Noma is listed as, tall saturnine and sinister. Their appearance in the show evolved as rehearsals got under way, and was eventually derived from fitting each actor with a number of separate wig and prosthetic appliances. The actors wore a skull-cap fitted with horned crests, carved out of plastic, to make them look saturnine. The wigs were not expensive, tailor made constructions. They were simple, off-the-peg items, decorated with feathers and sprayed the same metallic blue as the Jocondan costumes. The nose pieces were also moulded in plastic. Long feathers, similarly painted, were painstakingly attached to form layers which then had to be trimmed. As a fund saving exercise Denise Baron resisted the temptation to farm this work out to freelancers. Instead she fashioned all thirteen prop headpieces herself, using internal staff. The beard and moustache sections were also constructed from feathers, however finding sufficient quantity of these proved difficult.

The final elements were beak-like false noses and a solution of red cochineal that the artists had to gargle with before going on set to darken down their mouth insides. Briefly Denise Baron and Pat Godfrey discussed equipping the creatures with wings, but this was ruled out on cost grounds.Other wigs were worn by the Conrad twins, to making them look even more identical — an effect which gave them an unfortunate resemblance to **Galactica 1980**'s genius teenager Doctor Zee. Maurice Denham also wore a wig, which gave him more than a passing resemblance to William Hartnell's Doctor.

To signify his miraculous escape from a crashed pursuit ship, Hugo Lang was to have been fitted with a deep gash down one side of his face. This idea was markedly toned down for fear of causing distress to the audience.

Mestor's face mask was a collaboration between Imagineering and the Make-up Department. It entailed Edwin Richfield submitting to a head cast being taken, after which Denise Baron worked with Richard Gregory on building the two-piece under-skull (so Mestor could be seen speaking) and the sculpted face plate.

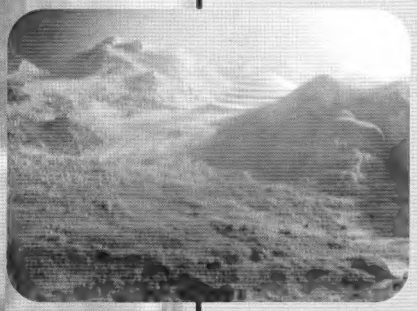




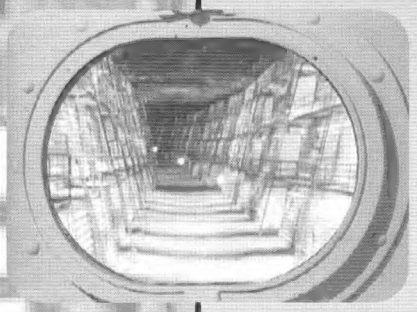
VISUAL EFFECTS:

Apart from a few guns and a whole host of gastropod eggs (all cast in styrofoam except for one fibreglass egg which needed to house a light), the main body of Stuart Brisdon's work was building and filming the space ship models.

The biggest model was the freighter ship. In a departure from conventional spaceship design, Brisdon designed a long oil tanker-like affair but with the engines fitted perpendicular to the body. These four nacelles were large enough to be fitted with Schermuly rocket devices, similar to those used by Gerry Anderson in shows like Thunderbirds. The rockets were only seen firing once, as the ship touches down in its hangar on Joconda.



The hanger, as with the surface of Titan Three around the safe house, were table top sets, built and filmed at Visual Effects, Western Avenue. Brisdon's interpretation of Titan Three was far closer to the script than the quarry location was made to look by the film crew. The cloth draped and sprayed mountains were textured to look suitably glacial, and grey was the colour of the Fullers Earth poured around the safe house building. The house was basically a dome of concentric rings moulded in a clear resin. The resins translucent quality was so that lights could be seen shining inside it, but as events transpired, the lights were only seen briefly, just before the model was destroyed by an explosive charge.

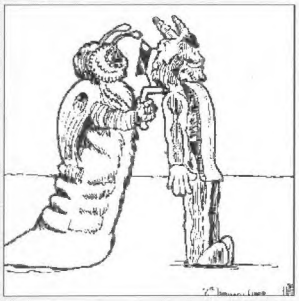


Hugo Lang's fighter was a much smaller, less detailed model, but still big enough for red and green navigation lights to be fitted into the tail-plane.

Mestor's secret repository, housing millions of gastropod eggs was to have been a model too, but on the grounds it would only be featured in one brief shot, Peter Moffatt agreed to represent it as a matte painting instead.

For the live-action recording sessions Brisdon supervised the making of a cardboard silhouette of Edgeworth, studded with lights and some sketched in detail, for use as an overlaid image when the Professor enters the revitalising chamber to revive his flagging energies in part two.

Mestor's death scene was accomplished very similarly to Kalids demise in Time-Flight; jets of thick foam pumped through tubes into the spare body costume of the monster. The effect was not dramatic. Indeed it tended to look comical during some of the preparatory stages. Wisely Peter Moffatt decided to limit shots of the bubbling Gastropod to the barest minimum.



PRODUCTION DIARY:

THURSDAY 1 DECEMBER 1983 Block One of THE CAVES OF ANDROZANI is cancelled due to a strike by scenery shifters. Committed to finishing the Davison era John Nathan-Turner begins applying for rescheduled studio slots.

THURSDAY 15 DECEMBER 1983 The strike having been settled, Graeme Harper is able to go ahead with his original timetable and commence studio work for Block Two of THE CAVES OF ANDROZANI. This and the next two days proceed without interruption, which means there is now a greater urgency to finding slots to complete this serial.

FRIDAY 30 DECEMBER 1983 **Doctor Who** rehearsals resume after the Christmas break. This should have been the start of THE TWIN DILEMMA, but over the festive period Nathan-Turner has won permission from Programme Planning to remount his lost studio. Rather than run the risk of actors not being available, the Producer hands this period over to Graeme Harper's crew so that Davison's finale can be completed as soon as possible. Peter Moffatt is asked to stand down his team.

TUESDAY 10 JANUARY 1984 This should have been the start of first studio for THE TWIN DILEMMA. On the back of this event BBC Press Publicity has issued long-standing invitations to photographers and journalists to view Colin Baker's costume. Unwilling to cancel this Press Call for fear of losing favour with Fleet Street, John Nathan-Turner goes ahead with the morning.

In contrast to the similar event for Peter Davison three years earlier, the weather today is poor; heavy skies and a steady, drizzling rain. Wary of damage to the costume Pat Godfrey issues Colin Baker with a large, multi-coloured umbrella for the duration of the Press Call. The event goes ahead, but several journalists leave with a mistaken impression that the umbrella is part of the costume. Statements making it clear this is not the case are issued, but perhaps a seed for the future is sown... At the close of the photo-shoot Colin Baker's working day is finished. Nicola Bryant could not have attended as her presence is required all day at the rehearsal rooms in preparation for the re-jigged first studio of THE CAVES OF ANDROZANI, which begins tomorrow.

THURSDAY 12 JANUARY 1984 The Peter Davison era formally ends as studio work wraps on THE CAVES OF ANDROZANI. There is a day off for everyone on the Friday before.

SATURDAY 14 JANUARY 1984 Peter Moffatt, Colin Baker, Nicola Bryant and everyone else connected with THE TWIN DILEMMA keeps a rendezvous at the Acton rehearsal suite. Despite some rumours of cancellation the Producer's pleas for a full season have been accepted and a revised studio allocation has been made available. The challenge is to get the show fully recorded, edited and dubbed before the planned transmission dates during mid-March less than two months away!

TUESDAY 24 JANUARY 1984

Delayed over a fortnight THE TWIN DILEMMA at last gets a studio. Technically this should be Block Two, but Peter Moffatt and Val Warrender have carefully rearranged schedules so that the next three days will be spent recording just about all the scenes for episodes one and two. Only a couple of insert scenes of Mestor in the Jocondan throne room will be left for now, which means the Director will be able to do rough edits and compile a virtually complete first brace of episodes on the strength of this single recording block.

Camera rehearsals get underway in the afternoon as there will be only one recording session done today. First off the mark are all the TARDIS scenes for episodes one and two. Ideally Moffatt would have preferred leaving simple TARDIS interior scenes until much later, in case of problems. But with two full episodes to record in just two and a half days, some material is best left until Block Two even if it means remounting the TARDIS set again..!

The TARDIS set is the familiar composite of rooms, but with the addition, care of Pat Godfrey, of a whole wardrobe room full of racks and hangers bearing outfits from many past BBC shows — some of them **Doctor Who**. Among the display of Costume Department wares are a Vogan guard uniform, a pair of the second Doctor's trousers, one of the fourth Doctor's multicoloured scarves and some costumes from SNAKEDANCE.

WEDNESDAY 25 JANUARY 1984

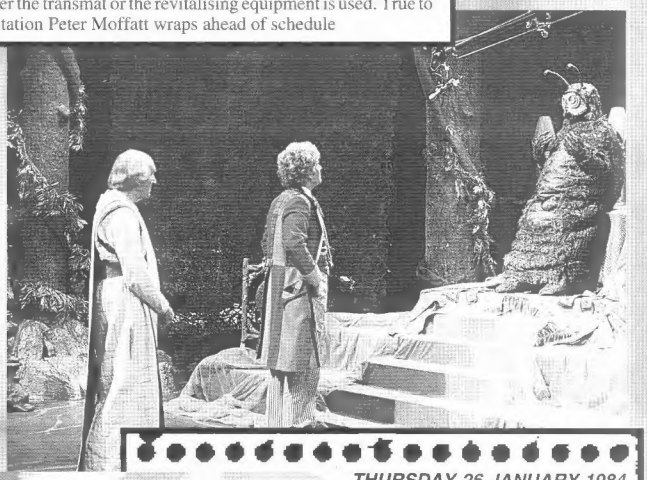
The entire day is given over to recording material for episode two, commencing with Edgeworth exhorting the twins to complete their equations. Mestor is not present for this first studio, so his lines are spoken by a member of the crew so the dialogue will line up when Edwin Richfield performs his segment of this scene in second studio.

Kevin McNally is present now so his first appearance before the **Doctor Who** cameras kicks off with Hugo's scenes aboard the TARDIS, starting with the cliff-hanger sequence of him threatening to shoot the new Doctor. This scene concludes with the first of what will become a trade-mark ending to many Colin Baker episodes; a close-up of the Doctor's face looking horror-struck. Moffatt will repeat the trick twice more on this story, once with Colin Baker and once with Nicola Bryant.

All the remaining TARDIS console room scenes from part two follow, concluding with the episode's cliff-hanger where Peri believes the Doctor has been killed in the safe house explosion. This ends recording on the TARDIS set for Block One.

Those few short scenes in the ventilation ducting are next in line, after which the unit breaks for dinner. From seven-thirty till ten Peter Moffatt will concentrate on all the remaining safe house scenes.

While scenes in the main area, rest area and self-destruct room are many in number, and sometimes quite long, they are mostly dialogue based with only the odd rollback and mix effect needed whenever the transmat or the revitalising equipment is used. True to his reputation Peter Moffatt wraps ahead of schedule



"He [Colin] was very, very unsure what sort of Doctor to be. Every time we got a new scene, he'd say, 'How do you think I should play this? Authoritatively? Jokey?' We thought up the basis of the character very much between us, working off each other. Colin had ideas, but he wanted to be different; he didn't want to steal mannerisms from any of the other Doctors."

Peter Moffatt, DWM 1997

To help make his task easier Moffatt opts to shoot, wherever possible, in script order. This favours Colin Baker who is still very much finding his way with the role. Quite apart from the disruption his first story has already suffered, Colin and his wife Marion are still feeling the impact of the death of their four-week old son Jack in August 1983, just as Baker was about to embark on his **Doctor Who** career.

Since the tragedy the actor has thrown himself into his work; agreeing to become a figurehead for the infant mortality charity, and then working hard to promote his role in **Doctor Who**. Two aspects of the sixth Doctor's character are attributed directly to Colin; his penchant for using, and mis-using, quotes from history and English literature, and the cat badge worn on his lapel. Baker feels the badge will symbolise what he hopes to do with the part, based on his liking of cats and their independent ways, and on the paraphrase of a line from a Rudyard Kipling poem, "I am the cat who walks by himself, and all places are the same to me."

All the episode one and two TARDIS scenes are recorded save those featuring Hugo Lang. Neither Kevin McNally nor any of the Earth militia cast are present today, so the action centres purely around the regular cast, and later around the twins, Edgeworth and the Jocondans.

Following the Doctor and Peri scenes, recording continues with the audiences first sight of Noma and Drak, proceeding through to the Professors arrival aboard the Jocondan ship, escorting his two captives. The bridge and the bunker area are connecting sets, so Moffatt is able to slip between recording scenes in these two areas with very short recording breaks.

The final scenes of the day which, unlike THE CAVES OF ANDROZANI, finish well in advance of ten o'clock are the few episode one sequences in the safe house on Titan Three.

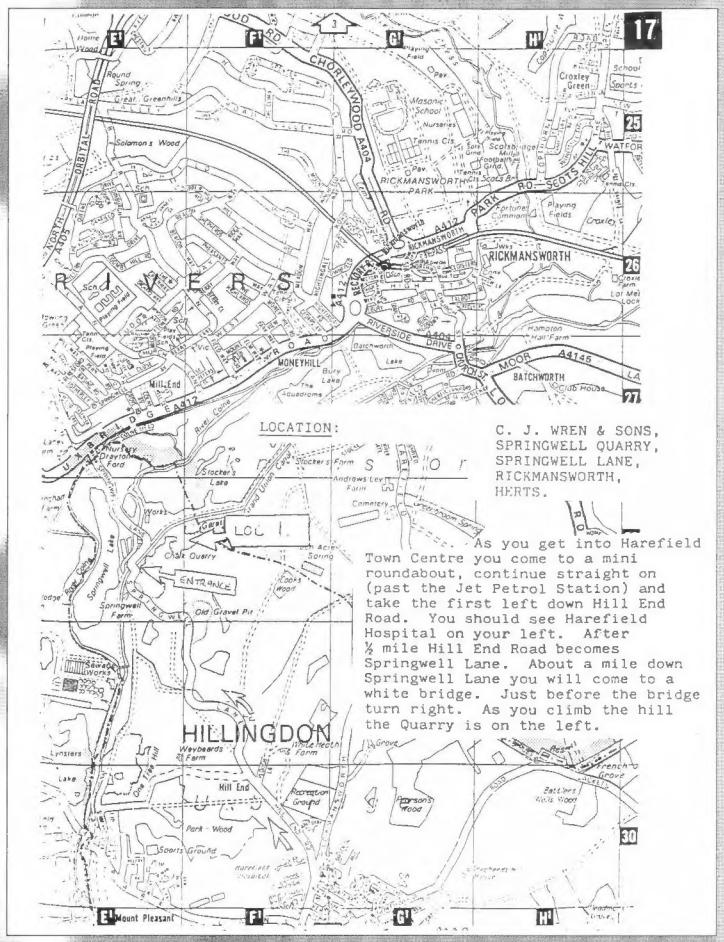
THURSDAY 26 JANUARY 1984

It is Dennis Chinnery's one day in the studio — specifically, his one afternoon in the studio as everything involving Professor Sylvest takes place in the twins playroom, and these scenes are first in line for production. Using a BBC microcomputer, Ian Hewitt of the corporations Graphics Department has created a series of green and red scrolling patterns to represent the twins game of Equations. These images are overlaid onto CSO screens in the playroom. Later these symbols will be repeated, daubed onto clear Perspex panels, representing the 24th century equivalent of a chalk-board

Three extras playing technicians join three speaking cast members for the next batch of scenes, which are all those set in the Operations Room on Earth. Dennis Chinnery's video phone call, recorded earlier in the day, is played back again as a CSO feed.

All bar Edgeworth and the Jocondans are released for the day once these sequences are in the can. In the run-up to ten o'clock the main drive is to get in the can all the remaining scenes for episodes two and three set aboard the freighter. Fortunately these are all simple, dialogue based segments, and yet again Moffatt is able to maintain his track record for finishing on or ahead of schedule. In the days to come he will be issued with VHS copies of the raw master recordings so that he can, at home, begin assembling, editing and timing scenes into a preferred running order. These pre-edits will greatly help the VT Editor trim and assemble the broadcast masters ahead of schedule, although there will still be some post-production gallery effects to add in later.

SATURDAY 28 JANUARY 1984 Following a day of rest the cast begins gathering again at the Acton Hilton for nearly a fortnight's worth of rehearsals for the second studio. The first week looks like proving complicated as Peter Moffatt and some of the cast will have to break off to do two days of location filming the first instance of location shooting occurring between studio blocks since THE INVASION OF TIME. Again this is an after-effect of the strike and the re-alignment of schedules to ensure completion of THE CAVES OF ANDROZANI.


17
CHORLEYWOOD
RICKMANSWORTH
RIVERS
MOOR
BATCHWORTH
LOCATION:
C. J. WREN & SONS,
SPRINGWELL QUARRY,
SPRINGWELL LANE,
RICKMANSWORTH,
HERTS.
As you get into Harefield Town Centre you come to a mini roundabout, continue straight on (past the Jet Petrol Station) and take the first left down Hill End Road. You should see Harefield Hospital on your left. After ½ mile Hill End Road becomes Springwell Lane. About a mile down Springwell Lane you will come to a white bridge. Just before the bridge turn right. As you climb the hill the Quarry is on the left.
HILLINGDON

The three cast members, Colin Baker, Nicola Bryant and Kevin McNally arrive mid-morning on a drab, uninspiring day. There are only three film sequences to do and the first of these is the long one; the travellers finding Hugo's body just beyond the wreckage of his ship. Ideally this should have taken place in a swirling fog, but there is a breeze strong enough to defeat any attempt by Visual Effects to use dry ice or smoke guns effectively.

The scene is done sporadically from several angles, but before the discovery of the downed vessel is made, Brisdon and his assistants ignite tracts of inflammable gel and several butane burners to make the wreckage blaze convincingly. McNally has no lines to say as he has to just lie there covered in make-up burns and endure the cold. Nicola Bryant is at least allowed a blanket.

While this is going on the scenery crew completes setting up the ventilation duct. A caged frame with a door hatch set in the middle, it is made to blend in with the surrounding ground by cladding the prop in Jabolite and colouring it to match the background.

The unit wraps well ahead of the 16:30 projected deadline.

WEDNESDAY 8 FEBRUARY 1984

Another early start as the BBC coach trundles just a little way beyond yesterday's destination, to the Gerrards Cross Sand and Gravel Pits. This site is doubling for Joconda

The strong light specifiedby the script comes by chance. Overnight skies have cleared and the Wednesday morning has dawned bright and sunny, albeit with a very cold and blustery wind. Only two scenes need to be filmed, but before anything can be shot, the scenery and effects teams have a major job on their hands to do recreating the incinerated forests of Joconda.

This they do by strategically placing lines of prop tree trunks rented from a theatrical warehouse in foreground and middle-ground distances from the camera. As these silvered logs are only leased, the BBC is not allowed to damage them so a liberal application of matt black powder paint simulates scorching.

The cast, again Peri, the Doctor and Hugo (dressed this time in his silvered, cigarette fabric jacket), arrive around mid-day, by which time Moffatt is ready to film the long tracking shot which will end with the arrival of the TARDIS.

The cold again is a severe problem for Nicola Bryant in her thin top and shorts. As a concession she is allowed to keep on the blanket provided by Costume during breaks while she is filming her main scene. Carefully the P.A makes a continuity note for the second studio that Peri should be seen putting on the blanket and, later, taking it off during the framing TARDIS interior scenes.

The main scene is shot several times from different camera positions, but Peter Moffatt is still able to keep up his trade mark of finishing early.

Joconda: It would be more correct to say that it was formerly a forest grove. These surroundings, which may once have been beautiful, are now quite horrible. Not a vestige of vegetation or foliage survives. Only the blackened trunks and branches of dead trees, stripped of their bark, stand exposed beneath a bland sun and a bald sky. The dark soil is baked and cracked, and criss-crossed with strange, silvery tracks about a metre wide. The total silence impresses us. No bird-song. No leaves stirring in a breeze. A prevailing eeriness intensified

TUESDAY 7 FEBRUARY 1984

Colin Baker gets his official baptism of fire over the next couple of days as he gets to film in not just one quarry but two. Although brief, there are two distinct planetary locations whose exteriors need to be shown.

Stuart Brisdon's briefly glimpsed model perhaps showed this better, but as far as the story's P.A, June Collins, was concerned, the nearest place she could find to emulate this desolation was Springwell Quarry, near Rickmansworth in Hertfordshire.

Accordingly a 40-seater coach leaves TV Centre 07:30 on Tuesday morning bearing all the production staff needed today. While the scenery crew begins assembling the TARDIS prop, Brisdon's effects team goes about erecting the burnt out husk of Lang's fighter. This comprises little more than strips of metal girder-work bolted and welded together, but as Brisdon has designed the spacecraft model as well, he is able to ensure the skeleton at least bears a passing resemblance to what will be seen earlier in the episode in miniature.

Titan Three:We can't see much because of the prevailing gloom. It would seem to be a place of frightful desolation. There is a wind-blown, foggy vapour adding to the obscurity. In the middle of all this, the TARDIS materialises…

THURSDAY 9 FEBRUARY - MONDAY 13 FEBRUARY 1984

Rehearsals continue at Acton. For this half of production the cast has lost Dennis Chinnery and all the artists playing members of Earth military, barring Hugo. In their place it has gained Edwin Richfield, Seymour Green as the Chamberlain, doomed prisoner Roger Nott and twelve extras playing various Jocondan guards, Gastropods and peasants.

TUESDAY 14 FEBRUARY 1984 Valentine's Day for most, but for the cast of THE TWIN DILEMMA time to enter the confines of studio TC3 for the first of three days recording on Block Two. Ordinarily a four part serial would only be granted five studio days in total, but as filming was so brief and so close to base eliminating the need for overnight stops John Nathan-Turner has been able to stretch damages money reclaimed from the scenery shifters' strike to fund an extra studio day.

The first scenes of this shortened, single recording session day are all the residual episode one close-up shots of Mestor in his throne room, communicating telepathically with Edgeworth. These will be blended during post-production with the relevant footage [illegible] images.

The cameras roll [illegible] and Edwin Richfield is re-positioned for the first of his two main scenes as the [illegible] Jocondan peasant. This is a lengthy scene which must wait for the gallery-only day for the electronic green glows that will complete the effect of Mestor triggering a death by embolism.

Once this has been recorded, Moffatt swings back into narrative mode for much of the rest of this block's recording schedule. He has all the sets assembled that he needs to shoot content for episodes three and four, so largely he can shoot in an order easier for the artists to comprehend. Only where there are technical limitations will he record out of order.

Accordingly the next scenes are all those for episode three which take place in the passages and connecting tunnels under the palace. Thereafter the remainder of the day belongs alternately to Mestor and to Edgeworth. The slug's introduction to Peri is recorded while stage hands are preparing the laboratory set for use. Edgeworth's extended 'welcome to Joconda' speech for the twins benefit is followed by Mestor's first meeting with the absconded Time Lord.

The centre-piece of the lab set is a variation on the traditional astrolabe: a sun with planets positioned in its orbit.

Peter Moffatt closes proceedings before ten o'clock There are still scenes to do in the lab set, but he is on schedule, and not having to worry about striking/assembling sets overnight means there will be time to complete everything else on Wednesday and Thursday.

Apart from possessing the m
sophisticated equipment, i
that for registering the t
equations, the laboratо
the following i

(1) One of those astron
models which represent the solar
system. From a central sun,
different lengths project. At the
end of each rod is a planet. This
position of each planet in relation
to the sun. Joconda's solar system
three other planets orbiting its
sun, one nearer the sun than
Joconda, and two others further
away.

(2) Demonstration models of the
huge dishes which will exert a
gravitational pull capable of
pulling the three other planets out
of their orbits, and into the same
orbit as Joconda. This will give
them the same climate, and an outlet
for the uncontrollable growth of the
Gastropod population.

Everything has been solved, and
is in readiness, except the means
that will trigger the gravitational
pull. The genius of the twins is
needed to provide the trigger.

At the back of the laboratory is
a glass wall. Behind it we see
considerable activity. Gastropod
eggs are being stacked in racks, and
the area is heavily guarded by
Jocondan guards. The Chamberlain
stands in the middle of the floor

WEDNESDAY 15 FEBRUARY 1984 A packed day alternating between sequences in Edgeworth's passage outside and Mestor's throne room. The adjoining nature of the first two sets affords Moffatt a lot of scope for running scenes virtually back to back. The first sequence, for example, starts with Romulus and Remus berating Edgeworth for playing with the Universe as though it were a toy. The next shots are the same scene repeated, but from outside the main doors, where the Doctor hears these exchanges and bursts in to confront his fellow Time Lord.

Episode three continues in story order; the Doctor demanding to know from his erstwhile mentor what is going on, Hugo crashing in with news of Peri's capture, and finally the cliff-hanger played out in the throne room — yet another close-up on an angst ridden member of the regular cast.

Recording of the fourth episode maintains this narrative tract since nearly all of the scenes take place in or around these same three sets. In all, more than twenty six scenes are captured over the course of the afternoon and evening sessions all of them dialogue based with little in the way of stage direction needed. Forty-four of the seventy-six fourth episode script pages are put in the can before Peter Moffatt calls a halt to proceedings. The last scene recorded is the parting of the ways: Hugo taking Peri back to the TARDIS, while Edgeworth and the Doctor set off to confront Mestor.

THURSDAY 16 FEBRUARY 1984

There are twenty one scenes scheduled for today, some of them fairly complex and effects based. The afternoon begins with Mestor clearing the throne room of guards as he prepares to receive the two Time Lords. The acid throwing scene is preceded by a recording pause while scenery shifters move a large plate of Perspex between Mestor and his Gallifreyan assailants. This both protects Edwin Richfield from injury, and is a cheap but effective way of realising a transparent force field, albeit without the strobing blue lines of light which will be added during post-production.

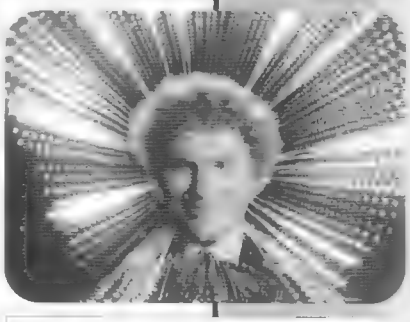
The major problem of yesterday and today is the sheer volume of dialogue Eric Saward has written for these episodes, particularly for the new Doctor. The scripts for episodes three and four are longer than those for the first two parts. With an eye constantly on the clock Moffatt and Saward are kept busy tweaking the scripts wherever camera rehearsals throw up scenes or just sequences which appear not to work convincingly.

Preceded by a photocall, the final confrontation scenes between Edgeworth, the Doctor and Mestor in the throne room occupy the whole of the afternoon shoot, the last part of which is turned over to the Effects team as they choreograph the slug's death throes. Edwin Richfield plays Mestor for some of these insert shots, but the costume is empty for the moment of death shot.

POST-PRODUCTION:

Peter Moffatt and Dave Chapman took over studio TC1 on Monday 20th February to add gallery effects to the master footage. The Gastropod's powers, although never explained, were represented on screen as glowing hues, differently coloured to indicate different manifestations of his mental energies. A red glow around Mestor's forehead and that of his target indicated telepathic communication, green was the lethal death by embolism effect. Vertical blue bars surrounding his body pointed to a force field being present, while a yellow, soft-edged shaft of light denoted Mestor's intelligence transferring to a new host.

The script for episode four hinted this latter effect should be accompanied by a dark, shadowy blob travelling down the beam of light. This was not done for this effect, but it was done as an electronic swirl as the force departs Edgeworth's body at the end of the story.



New opening and closing titles were added to the front and back of each episode. The revised graphics retained the same format as those for Peter Davison and for Tom Baker's last season the Doctor's face materialising as the camera tracks through a star-field. This time however, in line with the brief to create a more colourful Doctor, Sid Sutton and his assistant Terry Handley added a halo of shooting stars radiating outwards from the head and shoulders of Colin Baker. As this spray of stars shoots past the cameras point-of-view, their trails create a tunnel effect through which the image of the Doctor moves. Additional pulses of colour flare and flash in their wake as well.

With less than a month to go to transmission, the last big hurdle facing the Director would be getting the last two episodes pruned down to 25 minutes.

Continued on page 16

"I thought wed try to re-introduce a bit of the feel of the tunnel whilst still retaining the space field. So I invented a different type of tunnel. In fact, it was basically just black and white artwork with one or two coloured gels but I think we got away with it, and it did give a tunnel-like feel to it. The other thing we introduced was the Doctor smiling, which was Johns [Nathan-Turner] idea. We talked about putting live action into the head, but that would have been reasonably difficult to do, and would have added quite a bit to the cost. So we did a photo session with Colin, getting him to do a few smiles, and then mixed the transparencies for the finished sequence."

Sid Sutton, The Frame

Once these are complete Richfield is allowed out of costume and given a chance to clean up before dinner. For the rest of the day he has an easy job; just sitting by a microphone waiting to record his segments of voice-over dialogue that will accompany scenes where Mestor is communicating telepathically with his Jocondan slaves.

The corridors and passageways around where the TARDIS has landed are the settings for the penultimate tranche of scenes to be recorded. Mainly they are short linking scenes from episodes three and four featuring the Jocondans, but there is the main scene to do where Hugo and Noma face each other off with guns at the ready. In the script this confrontation ends with Noma merely becoming docile as Mestor's influence fades. Feeling this lacks dramatic thrust Saward and Moffatt rethink the piece, adding in an insert shot of the Jocondan clutching his hands (talons??) to his forehead in pain as Mestor's presence is ripped away.

Last to do are the favoured finales of all **Doctor Who** directors: the TARDIS scenes. These comprise material for episodes three and four. Instead of shooting one hundred percent in script order, Moffatt begins with Hugo evicting the Chamberlain and his guards from the ship. As this scene has the most cast, it makes sense to record it first so artists not needed for the remaining hour can be stood down afterwards and allowed to clean their make-up off.

Everything else left outstanding, barring one scene, only requires the Doctor, Peri and Hugo on set as the Director back-tracks and records all the TARDIS scenes needed to finish episode three.

The final take of the night is, appropriately, the final scene of the show. The fully stabilised (sic) Doctor, taking the Sylvest twins back to Earth, rounds on Peri's criticism of his manners with a line straight from Eric Saward's heart. "Whatever else happens, I am the Doctor, whether you like it or not!"

MISSION IMPOSSIBLE

Dave Golder takes on a Herculean task - attempting to discover why he remembered The Twin Dilemma with affection.

SHORT STWAWS, COME TO MIND. As do Herculean tasks. And twying to catch a Gweat Western twain that wuns on time. Impossible. Yep, look up impossible in the Oxford English Dictionawy, and you find listed as definition f)"Poor fool who has to weview THE TWIN DILEMMA for **IN•VISION**.

In case you don't know, the object of an **IN•VISION** weview is to try to defend the stowy, to point out the good points, show that evewy **Doctor Who** stowy has something to wecommend it and a reason why it was worth producing. "I know sometimes it seems hard to believe," said the editor, "but evewy stowy has someone who likes it."

Too wight.

To be honest, I took on this task because I didn't remember the stowy as being a complete stinker. Disappointing, yes, but not one of the worst of all time; my own candidate for that honour goes to THE CHASE, which I wate as the single worst piece of dwamatic witing ever witnessed on Bwitish television – wotten dialogue, a pwemise which simply doesn't make sense, a plot which doesn't actually go anywhere or do anything without any other redeeming features. If the same scwipt were pwoduced in **Doctor Who**'s 24th season, with season 24 pwoduction values, it would have made PAWADISE TOWERS looks like *The English Patient*. So, I suppose you could say that, from my point of view, the good thing about TWIN DILEMMA is that it isn't THE CHASE.

Unfortunately, this holds about as much water as Mestor's plans (has the odious slug ever heard of physics?). You compare scripts, and, yes, THE TWIN DILEMMA's does at least show evidence of dwamatic structure and a plot with a point which develops at a weasonable pace over the four episodes (we'll get to evewything it does wong later). Where TWIN DILEMMA loses out to THE CHASE, is that the CHASE boasted competent pwoduction values **for its time**, and a likeable main cast. TWIN DILEMMA is shamefully shoddy – with the exception of a couple of nice effects shots – and featured a post-regenewative Doctor nobody could like (not even his mum) and a pweviously pwomising companion cwippled by having to whimper, whine and wince (let's face it – Pewi's chawacter worked with Peter Davison, but was too wimpy to support Baker). Thwow in some appalling acting, two chawacters who can't even say their own names (Womulus and Wemus), the worst monster ever in **Who** (a bloke in a post Glastonbuwy sleeping bag weawing deely-boppers) and some "let's get the season over" direction, and you have a 100 per cent disaster.

Or do you?

Watching it again for weview purposes, I had to admit, yes. But I still had the nagging feeling that perhaps there was something which stwuck a chord at the time — a reason why didn't I wemember it as so bad. So – and you have to be a bwave man to admit to such sadness in pwint – I checked out the diawy I kept at the time (it wasn't meant solely for Who-welated stuff of course, but there were many mini-weviews amongst the "Jennifer Barter smiled at me in physics today" and "I saw someone on **Top Of The Pops** and I didn't know if it was a bloke or a woman" entwies). It weveals the solution to my conundwum was a mixture of denial, wishful thinking and optimism.

Ominously, though, the entwies for the days for the first two episodes are blank. The ones for the second two wefer back to the first two, claiming "has a **Doctor Who**

stowy ever impwoved so much?" Hmm, well, yes, even today I can see it does impwove. Mainly because some of the weally, weally, weally bad bits fwom the first half are not there, leaving just the weally, weally bad bits. And while Mestor and his plans are ludicrous, as single rotten elements, they are never quite as bad as the dire Earth Mission control set, the even more dire acting of that woman in command ("May my bones rot" she says with all the passion of a lobotomised goldfish), excwutiatingly bad location footage and the Doctor's tedious attempts to murder Pewi.

But, to be fair to my diawy entries and my youthful idealism, I can sort of see what I was getting at. The scenes on Joconda – despite the dodgy physics, Mestor and the convenient "ooh, look, I've found something we can destwoy this week's monster with" ending – are more like a twaditional **Who** story. And the simpewing Chamberlain was a fun character. And the egg chamber was quite impwessive.

But you still have to admit, when I wote "has a **Doctor Who** stowy ever impwoved so much?" I was basing this on the fact that the first two episodes were so dweadful, even **Cwime Twaveller** would have been an impwovement.

However, looking further back in my diawy something even more intewesting is revealed. I had weally been enjoying season 21. After a dodgy start, I descwibe The Awakening as "The best two-parter ever" (I still stand by that); I managed to see past the Twactators to laud Fwontios as "excellent SF"; Wesuwection was a top-quality romp; I loved Planet Of Fire; and you guess what I said about Andwozani. Season 21 was on course to be one of the best ever. But more intwiguingly, up until episode four of Andwozani, I had a theowy why the last story was called The Twin Dilemma. It was the last of the season; it intwoduced a new Doctor; pwoducer John Nathan-Turner had intwoduced a "future" version of the Doctor – The Watcher – in the Tom Baker/Peter Davison handover stowy Logopolis… it all made sense. The weason there was Twin in the title was because we were going to get a stowy where the two Doctor's met and intewacted; Peter Davison wouldn't wegenewate at the end of Andwozani, but wather the end of episode one of Twin would have Baker appeawing and announcing, "Hi, I'm your future self"; they would fight together for thwee episodes until Peter Davison was forced to say bye bye.

What a gweat stowy that would have been.

Wemembering this, all my plans to play up the quarter decent bits of the last two episodes in this weview fell by the wayside. Nope, The Twin Dilemma was a turkey. But I still had to find something good to say about this stowy, find some weason why I should tell you to wewatch it.

I mentioned my dilemma to Mike, a non-**Who** fan in the office. "So," he asked. "Who's the companion?"

"Pewi," I replied.

"Well, there are two good reasons to watch it, at least."

I•V

TRANSMISSION:

Even with all the above cuts, it proved difficult bringing episode four down to the 25-minute ideal and still keeping the story cogent. 25.04 was the final running length, although it was not the longest episode of the story. That honour belonged to part two which weighed in at 25.09. The remaining episodes came in at 24.42 (episode one) and 24.27 (episode three).

Episode one was completed ready for transmission just a week away from its premiere on BBC1, episode two likewise. A very late-in-the-day change was swapping the two opening scenes around. Anthony Steven originally had the story opening directly where THE CAVES OF ANDROZANI had left off, with an introduction to the twins following as scene two.

THE TWIN DILEMMA closed season 21 on March 30 1984, the last time Doctor Who audiences would see a twenty-six week run of all new half hour episodes. The story was packaged for overseas sale, both in its episodic format and as a TV movie, but with a lot of countries it was not sold until a full season of Colin Baker stories was available.

Anthony Steven's health was not in the best of shape by the time contracts to novelise the story were being offered by W.H.Allen. He declined authorship, so by default it went to Eric Saward as he could justifiably lay claim to writing large chunks of the material. The novel was first published in October 1985, but not before some controversy had put brakes temporarily on the project. The issue was the cover. As this was to be the first Colin Baker story published, the Editor favoured a cover painting that would prominently feature a likeness of the new Doctor. Duly, painter Andrew Skilleter furnished a blue background cover featuring a head and shoulders portrait of the Doctor. But when the cover was presented before Colin Baker's agent for approval as was the norm with covers it was pulled because the agent disagreed with the fee W.H.Allen was offering. The agent suggested no approvals would be forthcoming at all unless fees were substantially raised. The publishers balked at the figure suggested and set about making alternative plans. The revisited cover, again by Andrew Skilleter, did not feature the Doctor at all. Instead Mestor's face was the central image, flanked by a Jocondan and a host of eggs against a sapphire green background.

BBC Home video finally released the story to domestic VCR owners in May 1992, this time with Colin Baker's likeness clearly visible. Sadly writer Anthony Steven never saw his storyline released commercial on video. He died in 1990, around the same time as Edwin Richfield.

The story spawned no direct spin-offs, although Colin Baker did make an appearance on BBC Children's Television offering one of the Gastropod eggs as a prize in a phone-in competition.

MUSIC:

Interviewed some years later for *DWM*, Malcolm Clarke claimed to remember nothing of his contributions to THE TWIN DILEMMA, the only story of the Eighties where memory had deserted him. Perhaps not entirely by coincidence Peter Moffatt recalled being somewhat unimpressed by the musical cues, although he grudgingly admitted to quite liking some of Clarke's themes.

In a departure from many of his previous **Doctor Who** endeavours, the composer abandoned his preference for percussive sounds in favour of more lyrical melodies. Inspired, maybe, by references to this Doctor being more of a Beau Brummel dandy (!!), the principle instrument Clarke chose to use throughout was a keyboard synthesiser configured to emulate a harpsichord. Many of the Doctor's moments of bad Hamlet acting (to quote from episode one's script) or grand pontificating took place to Regency style underscores.

The main example of a specially composed theme was the four/four time piece first heard as the twins play their first game of equations. This was repeated several times during the story. Another repeat favourably commented on was a brief re-use of Clarke's own composition from RESURRECTION OF THE DALEKS. from the scene where Tegan said her goodbyes. A few bars were re-used during episode two when the Doctor mistakenly calls Peri Tegan.

Nor was Clarke above reprising a bar or two of Ron Grainer's title music as the Doctor puts on his coat in front of the mirror in part one indicating his physical transformation is now complete.

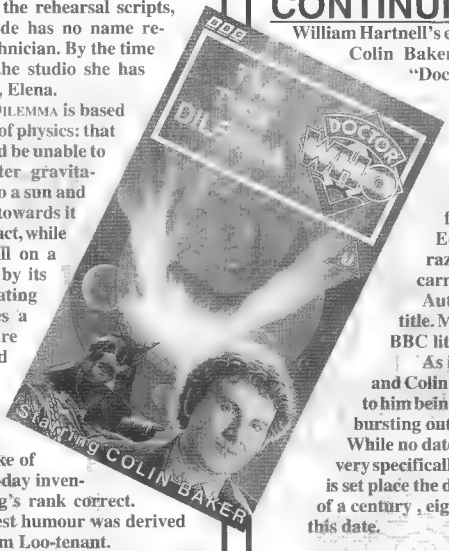
Colin Baker's own chosen motif, a lapel badge of a cat (the first of many he would wear during his tenure) also ra[illegible] small mee-ow chord when he puts it on for the first time.

TRIVIA:

In the rehearsal scripts, General Fabian's aide has no name referred to only as Technician. By the time the story gets into the studio she has been given the name, Elena.

THE TWIN DILEMMA is based around a faulty view of physics: that smaller planets would be unable to withstand the greater gravitational pull closer in to a sun and would therefore fall towards it if forcibly moved. In fact, while the gravitational pull on a planet is influenced by its mass, this effect is balanced by the role of its mass in generating centripetal forces due to motion. While gravity exercises a greater effect on a planet when closer (under the inverse square law), the balancing centripetal force is increased by the speed of motion; this is a constant for all masses at a certain distance, and if achieved the outer planets' would have orbits every bit as stable as Joconda's.

There were a lot of ad-libs put in during recording, especially between the Doctor and Peri. Their mutual dislike of each other's clothing, paraphrased as 'Yuk' was an on-the-day invention, as was the Doctor's total inability to get Hugo Lang's rank correct. Sergeant and Corporal were both advanced, but the greatest humour was derived from the Doctor calling him Left-tenant and Peri calling him Loo-tenant.



CONTINUITY:

Harking back to William Hartnell's era (THE TIME MEDDLER), Colin Baker dislikes being called "Doc!"

During their reunion, the Doctor suggests to Azmael he has regenerated twice since their night of heavy drinking by a fountain. This suggests Edgeworth was on the razzle with Tom Baker's incarnation.

Authors reviewing the story sometimes seem unsure of the planet's title. Most spell it as per Steven's original script Joconda but even some BBC literature identifies it as Jaconda.

As if to emphasise the difference in stature between Peter Davison and Colin Baker, the first description of the new Doctor in the script refers to him being dressed in the split remnants of the previous Doctor's costume, bursting out at the seams.

While no date for the story is ever given on screen, the script names the year very specifically as 2300 AD. References on a computer screen suggest the story is set place the disappearance of freighter XV372 in December of the final year of a century , eight months before the events of THE TWIN DILEMMA, confirming this date.

If Eric Saward's claim that Anthony Steven primarily wrote episodes one and two and he three and four is to be believed, then it might explain the disproportionate number of cuts made to the last quarter of the story compared to the first three.

Part one suffered least. After Edgeworth's first communication from his ruler, there would have been a brief first sighting of Mestor, sat on his throne…

MESTOR: Beware Edgeworth. Wherever you are, I shall always be in your mind.

Another brief scene, totally lost, occurred just before the audience sees Edgeworth sleeping fitfully on a bunk aboard the freighter. General Fabian is pacing nervously up and down in the Operations room. A technician gives a reply of, "No Sir" to her question, "Anything?"

The one significant deletion was a scene in the Ops Room just after Hugo's squadron has been attacked.

(General Fabian at desk, Monitor. (S)He looks absolutely horrified. A technician is standing by.)
FABIAN: Five ships?
TECHNICIAN: All readings indicate negative energy
FABIAN: I've lost five pursuit ships!
TECHNICIAN: There isn't any doubt, Sir.
(Fabian collapses into a chair)
FABIAN: You'd better contact the Ministry. They're bound to want to know what's happened. (The technician picks up a telephone-style handset and starts to punch buttons on the console).

Episode two's cuts were almost all scenes in the safe house. The first was another Mestor/Edgeworth telepathic conference immediately after the twins have been sent back to work by the master of Joconda's apparition.

EDGEWORTH: Transmission completed. Any problems? (Mestor's voice booms inside his head)
MESTOR: None. You have done well.
EDGEWORTH: Thank you.
MESTOR: You will be suitably rewarded in due course.

Later on, a small cut was made mid-way through the sequence where Edgeworth is preparing to take his leave of the Doctor and Peri, explaining they must remain here in the safe house.

DOCTOR: As prisoners?
EDGEWORTH: (To Noma) Seal the duct entrance. (Noma presses a button on the console and heavy rams seal the door) And now the main entrance. (Noma presses another button then removes a piece of circuitry from the console and pockets it)
DRAK: (Indicating transmat control) Radiation level has dropped to an acceptable level.
EDGEWORTH: You will have warmth, light, considerable comfort and something to keep you busy. The lock on the main door has ten million-million combinations.

It is possible this scene was truncated to avoid the cost of fitting steel shutters to the two entrances. Very shortly afterwards a scene should have occurred aboard the freighter as Edgeworth is preparing for lift off.

(The Edgeworth group materialises)
NOMA: Make ready for take-off?
EDGEWORTH: No. I want to check those power banks first. The ship could have been damaged, Drak!
DRAK: Yes? Edgeworth? (Indicating twins) Keep and eye on those two. I don't want any more trouble on this ship.
DRAK: (To twins) Right lads, you stick with me.

The final two cuts to this episode happened moments later, firstly still in the safe house:

(The Doctor is prowling round, looking for some possible means of escape. Peri, over her first shock, is looking up at the dome)
PERI: Couldn't we break our way out? (The Doctor pauses, glances towards her. Peri points at the dome) Isn't that glass up there?
DOCTOR: (Brisk) I'm afraid not. Vespasian quartz. Clearer than glass and stronger than steel. (The DOCTOR turns his attention to the translucent cylinder previously used for reviving Edgeworth). I see. Yes, I see.(He crosses to the transformer and manual and begins examining them) I wonder.(The Doctor's leisurely approach to their problem is driving poor Peri mad)
PERI: (Wail) Doctor. For Heaven's sake! What are you doing?
DOCTOR: (Calm) I'm not quite sure yet. Please keep absolutely quiet. I need all my concentration. (He goes and sits down behind manual and remains absolutely still, chin in hand, staring at the blackboards. This brief period of meditation erupts into violent excitement.) Eureka!

In the following scene aboard the freighter, Drak asks Edgeworth if he wants the twins locking in the bunker again. "No," is his reply. "Let them stay and watch".

One of the scenes in part three suffered not so much a cut, more replacement of dialogue — the first hint of things to come in part four. After Edgeworth has had Noma removed from the laboratory, believing him to be a spy, he has a short exchange with Drak, explaining to the Jocondan that Mestor is looking to find the measure of his treachery. Originally the scene went thus:

EDGEWORTH: By having Noma removed marks you as my friend.
DRAK: I can cope with your friendship.
EDGEWORTH: It may cost you your life.

A brief snip was made to the scene where Edgeworth is pointing out to the twins how he plans to feed the results of their equations into the computer. After his line "Everything has been considered. How many more times must I tell you?" there should have followed:-

REMUS: He's mad.
ROMULUS: Quite mad.
REMUS: Neurotic. Psychotic.
ROMULUS: And despotic. (Emphatically) You can't play with the Universe as though it were a toy.
REMUS: (Sinisterly) That way lies death and disaster.

Lastly, part three lost part of a pithy spouting from the Doctor to Edgeworth on the consequences of what he is proposing. After Edgeworth's lin "Risks must be taken", the full text of the Doctor's reply should have been:

DOCTOR: This is not a risk, Azmael. This is Doomsday. Your sun is a dying sun. It will warm Joconda for another fifty million years if you leave well alone. But do this awful thing, my friend, and your sun's no longer stable. It is going to explode. You are going to blow a small hole in the Universe.

The alterations, deletions and rethinking to part four were considerable. In the very first scene, when Noma asks Mestor why he has not killed Peri, the creature would have replied "It is my human ancestry. I find her pleasing. Yes, that's it. Pleasing." Perhaps there was a conscious decision to deny the humanoid element in these Gastropods' origins.

That same scene lost its suffix, and along the way a tie in to an earlier scene where Edgeworth states he could not be a conspirator on the grounds you need other with whom to conspire.

MESTOR: I sense danger. The laboratory, Noma. He is there! He is close to the incubation chamber. There are two invaders. (Urgent) Seek them out! At once! At once!
NOMA: Shall I kill them?
MESTOR: No. Bring them here. But hurry!
(Noma beckons to two guards and they exit. To himself, sinister) Well, well. No treason without fellow conspirators. Isn't that what you told me, Azmael?
The next scene lost two segments, the first after the Doctor has checked Hugo's unconscious body:
DOCTOR: Superficial damage. He'll be all right. We must find Peri.
EDGEWORTH: It's too late.
DOCTOR: What are you talking about?
EDGEWORTH: If Mestor has her, she is already dead. (The Doctor scowls at the glass wall of the incubator).
DOCTOR: Then I shall destroy his kind.
(The Doctor picks up a flask of acid from the work-bench)
EDGEWORTH: That's foolishness! (The Doctor is just about to throw the flask when Noma bursts in, gun at ready, guards on his heels).

Then, after Edgeworth's protestations that the Doctor is a friend:

NOMA: The Lord Mestor is our friend.
(Points at the Doctor) This one is the enemy.
EDGEWORTH: Wait! Here me
NOMA: (Contemptuous) Try to save yourself, Azmael. And you, Drak. (Noma turns his back on Edgeworth and Drak, and he and the guard bundle the Doctor out of the laboratory. Door closes. The twins come to Edgeworth)
TWINS: We will help you. (For a moment, he doesn't seem to notice them. Then he turns to them)
EDGEWORTH: (With great sadness) Nobody can help me. Nobody can help the Doctor now. He was my oldest friend. But you can help save Joconda.
REMUS: Finish our equations?
EDGEWORTH: Yes.
ROMULUS: You know how dangerous it is.
EDGEWORTH: The risk is worth it. Better Joconda is destroyed than that we slowly starve to death.

The subsequent scene in the throne room was amended radically. After the Doctor is thrown to the floor before the Gastropod leader should have occurred:

MESTOR: (Feigned amazement) Is this a Time Lord?
DOCTOR: (Indignant) Yes. And rather a special Time Lord at that.
MESTOR: Hardly. You are sadly lacking in charisma. But let that pass. (Icy) What were you doing in the laboratory?
DOCTOR: I came to see Azmael.
MESTOR: How did you know where to find him?
DOCTOR: What an extraordinary question. We're old friends. Ive been here before. He's always messing about in that laboratory. It was the obvious place to look.
MESTOR: Why did he invite you to Joconda?
DOCTOR: Quite the contrary. He did his best to keep me away. However, I guessed he was in some kind of trouble, and probably needed my help. So I came.
MESTOR: An unfortunate decision. Azmael is working to my orders.
DOCTOR: So I understand.
MESTOR: Have the fool wreck a scientific project of vast consequence?
DOCTOR: Aptly put. You're going to blow up this corner of the Universe. If you're not careful.
MESTOR: (With menace) Are you challenging my calculations?
DOCTOR: Since you plead guilty to them yes. And since poor Azmael is no longer in control of the situation, let me make it plain that I and my companion wish to quit Joconda with the greatest celerity.
MESTOR: You are going nowhere.
DOCTOR: I was afraid you might say that.
MESTOR: You pose a danger to my plans.
DOCTOR: Not at all. If I can hold my mind together, I might be able to help you.
MESTOR: The only help you can give me is your co-operation with your death.
DOCTOR: Youre making an absurd mistake I mean, two creatures of our vast intelligence surely we can come to some sort of understanding?
MESTOR: What can you offer me?
DOCTOR: Moving planets around is not for amateurs, you know. The twins may have the mathematical skill, but I have the empirical knowledge, the practical experience that will guarantee success. I mean, one false move and the planet you're trying to shift could fly off in any direction.
CHAMBERLAIN: Destroy him, master, he is wasting your valuable time.
DOCTOR: (To Mestor) Who is this thing?

Following the next scene, where the twins are given their memories back (which itself had a few minor lines deleted), the continuing dialogue between the Doctor and Mestor had the first part of this scene chopped.

(Mestor is in his thought process. He relaxes then chuckles)
CHAMBERLAIN: (Very humble) May we share the joke, master?
MESTOR: (Mutters) That was predictable, Doctor.
CHAMBERLAIN: May I be permitted to enquire what has happened?
MESTOR: No.
CHAMBERLAIN: How right you are. What business is it of mine to enquire what amuses the great Lord Mestor?
MESTOR: What do you know of this Doctor?

The Chamberlain's part was diminished substantially by all the cuts applied to part four. In the process he lost a lot of the comic potential the character once had. Witness this dropped scene in the palace passages after Mestor has commanded the Chamberlain takes a detail to locate the Doctor's TARDIS.

(The Chamberlain and two guards stumble along)
CHAMBERLAIN: (Mutters) Why do I always get the dirty jobs? (A guard sniggers) It's all right for you. I'm a royal chamberlain, not an errand boy.
MESTOR (OOV): (His voice echoes inside the Chamberlain's head) You are what I command you to be.
Chamberlain: (Looks around) Of course, master. I was only joking.

The Doctor's meditation scene took several minor hits from the VT Editor's scissors, but the next significant casualty was yet another full, but short, scene of Mestor, in the throne room. It followed what should have been a close-up on Drak, hinting that Mestor is listening to the Doctor's plans through this Jocondan. Mestor's scene would then have followed.

MESTOR: (In his thought process. He suddenly relaxes, then laughs) Well done, Doctor. You are a shrewd man. (Then much more seriously) Chamberlain!

Noma lost a brief scene starring himself, as he shouts at two of his guards who he believes might be talking about him behind his back. The aim was to demonstrate Noma's growing paranoia.

The next laboratory scene lost a major chunk that would have reminded viewers of some of the Doctor's history. The missing chunk would have followed the Doctor's inspection of the room full of Gastropod eggs.

PERI: We're wasting time, Doctor. What do we do with the calculations?
DOCTOR: (Pre-occupied) Give them to the computer.
EDGEWORTH: Do you think that wise?
DOCTOR: Wise? Wisdom? (He thinks about the word for a moment) I am a renegade Time Lord who travels the Universe in a rickety TARDIS with a motley selection of alien companions. Is that wisdom? Of course it isn't. What do I know about wisdom? I should have stayed on Gallifrey, in the warm, in my workshop. I could have been Lord President by now. What am I saying: I am Lord President! (Turns from theglass wall. He seems desperate) I must go home! Too long have I resisted my responsibilities. Too long have I been out in the cold. (Stutters) I-I-I must reform. Become one of the team.
PERI: Doctor!
DOCTOR: (Snapping out of his self-pity) Yes?
PERI: You're rambling. (The Doctor looks wide-eyed at Peri)
DOCTOR: You're right. I must pull what's left of my mind together. (Slowly he turns back to the glass wall) Can we get into the hatchery?
PERI: Later.
DOCTOR: (Urgently) No. I sense the answer is there. (Edgeworth and Peri exchange a glance. Peri then shrugs. What have they got to lose? Edgeworth presses a switch on the console. Slowly the wall rises)
EDEGSWORTH: Look, but please be quick. (Edgeworth joins the DOCTOR as he enters the hatchery area).
DOCTOR: Of course. Essence is the speed. Or is it speed is the essence?
EDGEWORTH: Positive action is of the essence in the particular instance.
DOCTOR: You could be right. (The Doctor removes an egg from the rack and examines it) There must be an answer here somewhere. Mestor hasn't gone to all this trouble...

A little later on, Peter Moffatt deleted a short sequence where Mestor orders the corridors to throne room cleared of guards. Shortly after that he took out a similar short scene where the creature has the throne room emptied of onlookers in anticipation of the Time Lord's imminent arrival. He wishes to meet them alone.

A more important removal was a scene between the Doctor and Edgeworth right on the threshold of the throne room.

(The Doctor and Edgeworth stroll along as though out for a walk in the country)
EDEGWORTH: I really think youre underestimating Mestor.
DOCTOR: What is he? A slug.
EDGEWORTH: Who can reach across the Universe and destroy six pursuit ships. Ask your young friend, Hugo.
DOCTOR: Primitive technology. Youve been on Joconda too long. You're out of touch. Amazing things are being done nowadays. Even on planets as primitive as Earth.
EDGEWORTH: All I am saying, my dear friend, is be very careful. Mestor is not a fool. (They stop. Ahead they see two guards flanking the entrance to Mestor's throne room. The guards snap to attention)
DOCTOR: At least were expected. (Slowly the throne room doors electronically) You know, since my regeneration, I feel much more confident. It surprises me I hung on to my former self for so long. I was too agreeable. Too self-effacing. And far too tolerant. (Edgeworth eyes the Doctor suspiciously) I mean, I am a Time Lord. I deserve respect. Im really sick to death of grovelling.
EDGEWORTH: (Clears his throat) Shouldn't we go in?
DOCTOR: Oh, let him wait.
EDGEWORTH: Please, Doctor. (The DOoctor turns to Edgeworth and sees the fear in his eyes)
DOCTOR: The gesture is only symbolic. I didn't mean to keep him waiting that long.

After the gun battle between Noma's guards and Hugo, the action cuts back to the throne room and the final confrontation with Mestor. The scene here was left mostly as scripted, except for two small chops. The first was after the Doctor's line "After all, you did destroy his squadron. And Earthlings have an unquenchable thirst when it comes to revenge".

MESTOR: (Turning on the Doctor) Then perhaps he will revenge your death.
(The Doctor isn't so certain)
DOCTOR: Well, I wouldn't want to over-tax him. He has had a busy day.
MESTOR: I tire of you, Time Lord. I thought, it seems foolishly now, you would be interesting to know. But like so many humans, you are totally pre-occupied with your own pettiness.
DOCTOR: (Outraged) Me? Petty!

The second followed Mestor's threat, "I said you will cease to exist, but you will not die".

EDGEWORTH: (Nervously) Please, Lord Mestor.
MESTOR: Azmael has seen me do this before and fears on your behalf.
EDGWORTH: No, master. You will destroy him.
MESTOR: I think not. (To the Doctor) I tire of the disadvantages of my own being.
DOCTOR: I can see why

After Mestor's death the episode lost the following three scenes in a row.

PALACE NEAR TARDIS. (Noma is sitting up, very much recovered from his experience)
HUGO: You'll be all right.
PERI: I don't wish to be an alarmist, but the door of the TARDIS is open.
HUGO: Stay here. (He crosses to the TARDIS followed by Peri)
REMUS: What about us?
ROMULUS: You're supposed to protect us, you know.
HUGO: Mestor's dead. He was your only threat. You're safe enough now. (To Peri) I told you to wait here.
PERI: You sound just like my step-father, and he was a man I rarely listened to.
HUGO: Please yourself. (Hugo enters the TARDIS followed by Peri)
TARDIS CONSOLE ROOM. (Cautiously Hugo enters. Very much on guard. The console room is deserted. Peri enters)
PERI: Seems we were lucky.
HUGO: Let me check the rest of the ship.
PERI: That would take you half a lifetime.

False Start?

IT WAS THE END OF AN ERA, but nobody knew it. Since the dawn of the 1970s viewers in Great Britain had been used to getting their staple diet of 26 **Doctor Who** episodes per year. Sometimes the servings were a bit less, and occasionally there was a glut on which to feed, but the yardstick of 26 episodes was something of a constant.

But there were winds of change blowing at the BBC, even as THE TWIN DILEMMA played out its episode four end credits on Friday May 30th 1984. Several of the show's greatest friends within the Corporation, such as Shaun Sutton, Huw Weldon, Graeme MacDonald and even Chairman Bill Cotton, had either retired or were about to move on. New policies on accounting and accountability were coming in, imposed by a Government suspicious of the BBC's power and determined not to hand it the open cheque of automatic licence fee increases accorded by previous administrations.

During the Seventies most pundits agree the BBC made its best programmes ever, from award winning costume dramas and documentaries to world-wide selling series and comedies. But production costs were high, fuelled for a long time by rampant inflation. As the culture of total costing spread down from board level to the many programme making bodies, the cold, hard statistics of accounting spreadsheets showed that the license fee was finite and could only be sliced so many times.

Doctor Who was an expensive show heavily demanding on the talents and resources of every production department within the BBC. Fortunately, during the mid-Seventies, it was seen as a flagship programme; a magnet for pulling audiences way from the commercial stations and locking them into the BBC for the whole of Saturday night.

Using this as a bargaining chip Philip Hinchcliffe had won several battles for more funding, but those were in the days before total accountability. Graham Williams had been less successful in such skirmishes, beginning the trend where latter shows in a season tended to look more cash strapped than their early season predecessors.

John Nathan-Turner was the first **Doctor Who** Producer to have come up through the ranks rather than having been fast-tracked into the role by merit of an arts qualification or background. Consequently he knew the production mechanisms of the BBC and so was able, for several years, to counter-balance overall reductions in funding by making cleverer use of what resources there were.

17-23 March 1984

John Craven's Back Pages

A dream come true for Doctor Who

When he appears in green shoes, orange socks, yellow-and-black-striped trousers and jacket with a hotchpotch of patterns on Thursday (BBC1), Colin Baker will be making his first fully-fledged appearance as the sixth Doctor Who. But he has already been accepted by some of his most demanding fans, those who attended the Doctor Who Convention in America last year. "I was introduced as Peter Davison's replacement, and after the natural reserve of the first five minutes they were very warm to me."

The new Doctor's first, eventful adventure, will be "The Twin Dilemma", a story containing a nasty slug-like monster called the Gastropod. Colin will emerge as a quirky, articulate, sometimes arrogant but very witty character. He was, in fact, Colin's own ability to be highly entertaining which originally impressed the show's producer.

"We were at a wedding of someone working on the series," says Colin, "and it was one of those days in a million when you are really on form. He emphasises, however, that he is dependent on the script and cannot go around "overplaying gratuitous wit."

At first a lawyer, Colin began acting at the age of 26. He played his first major television role in the 70s BBC1e serial "The Brothers" as Paul Mercourey, a property developer. When travelling in Holland, Sweden and Israel, where *The Brothers* attracted a cult following, he had a chance to sample the sort of fame that he can now expect as the Doctor. Recently his work has been mostly in the theatre, with many appearances in Sweden. During a break from Doctor Who Colin will be in Norway for five weeks, producing, directing and starring in Agatha Christie's "The Mousetrap."

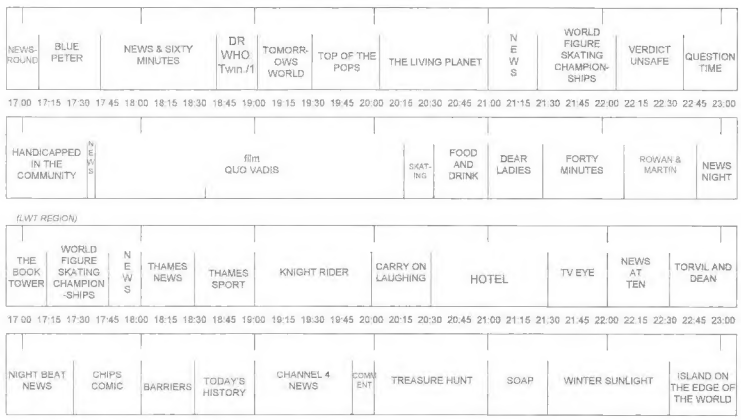
Perhaps the most difficult thing he has had to adjust to on the series has been the tight schedule. "It is important to master reserves of energy as there is a lot of standing around to do. I cope with this by munching about. I tend to be irreverent."

He has already been filming for the chefs pits and play pits that Terry Wogan jokes about. "When it is raining it is all right for the crew – they can put anoraks on. I have to walk around with plastic bags on my legs and keep wiping the mud from my shoes."

But he is clearly embarrassed about enjoying himself so much. "It is everybody's dream to play their hero, whether it is Lancelot or Biggles or Doctor Who, because they are characters in modern mythology. I always suspected it would be good fun. I feel almost as though this part was made for me, or I was made for this part."

KATE OVERTON

Thursday 22nd March 1984



THE TWIN DILEMMA was a tightly budgeted show, but for the most part it got away with it. There was a new Doctor, plenty of promotion in *Radio Times*, and even several features in the national dailies. These were fronted, in the tabloids, by photographs of Colin Baker, in full costume, hoisting a plunging v-neck shirted, leg-showing Nicola Bryant into the air in celebration of his new era.

It worked too, at least initially. Episode one pulled in 7.6m viewers, just 200,000 down from the legion that had tuned in the see Peter Davison's last couple of episodes. The Friday slump also was far less than for most of this seasons even numbered episodes, down just another 200,000 instead of the half-million or more drops recorded earlier in the season.

Episode three managed to hit the seven million mark, but part four could only manage a total of 6.3 million, making the season finale the fourth from lowest rated episode of the year. Chart positions for the episodes were, respectively, 66th, 71st, 69th and 81st.

Replacing **Doctor Who** in the weeks following were a compilation repeat series, **The Best of Russell Harty** on Thursdays, and that perennial stand-by of programme schedulers **The Pink Panther Show** on Friday. Feedback, as far as the public was concerned, came in the form of letters published in *Radio Times*. Many commented unfavourably on the levels of violence seen this year, pointing out this was hardly suitable material for a childrens series. In reply other correspondents reiterated that **Doctor Who** was never intended to be a childrens show, and heaped praise, especially on RESURRECTION OF THE DALEKS and THE CAVES OF ANDROZANI.

Few writers outside the fan media had much to say about Colin Baker's debut, which was poor reward for all the publicity work the actor had put in prior to THE TWIN DILEMMA's transmission. All in all he did **Blue Peter** on March 15th to introduce a trailer for the show, a live stint on **Saturday Superstore** on March 17th where the top competition prize was a Gastropod egg, a five minute plug on Russell Harty's programme, March 20th, and another early morning rise to appear on **Breakfast Time** Thursday March 22nd, the day episode one went out.

The trick now would be to sustain interest in the new Doctor for the next nine months.

The rooms are endless. (Suddenly three heads peer over the top of the console. Freed of Mestor's control, the Chamberlain and guards have become very passive)

CHAMBERLAIN: We're the only people here. (Hugo swings round, gun at the ready) Dont shoot! (The guards throw out their guns) We're quite friendly.

PERI: (Not without irony) You think you can cope alone? I'm going to find the Doctor. (Peri exits. On Hugo, a sour look on his face)

PALACE CORRIDOR. (Guards loll around the place, clutching their heads. Other walk around disorientated. The Doctor examines one of the guards.

DOCTOR: You'll be all right. (Two of Mestor's slug friends lumber into the corridor. The Doctor ducks into a side corridor and waits. One of the disorientated guards picks up a rifle and fires at the slugs, but misses. The slugs withdraw) Oh yes, you'll certainly be all right.

Another lost scene took yet more character development away from the Chamberlain as he tried to barter a passage for himself away from Joconda with Hugo.

PALACE CORRIDOR. (The Chamberlain is still bargaining with Hugo)

CHAMBERLAIN: Six million, and youre taking the clothing from my mothers back.

HUGO: I wouldn't wish to deprive her.

CHAMBERLAIN: Seven million.

HUGO: And leave your father naked too.

CHAMBERLAIN: (Turns to twins) We must get away from here, young gentlemen. Please persuade him.

ROMULUS: He can't fly the TARDIS.

HUGO: That's right.

REMUS: But we could learn.

ROMULUS: We have a genius for learning. We could get you away.

REMUSs: For ten million, that is. (The Doctor and Peri enter)

DOCTOR: Save your money. I'll take you for nothing, if I think it best.

CHAMBERLAIN: You are a true gentleman.

DOCTOR: (Eyes up Chamberlain) Wait a moment, I remember you. You're the Chamberlain.

CHAMBERLAIN: That's right, Sir.

DOCTOR: I don't like you.

CHAMBERLAIN: But, Sir! I must get away from here.

DOCTOR: You couldn't afford for me to take you anywhere. (The Chamberlain gives the Doctor a look of pure hate).

The very last scene of all, aboard the TARDIS in-flight contained a few minor, but important, differences from that transmitted.

(The quartet is gathered around the console. The DOCTOR is setting co-ordinates. The twins watch, fascinated. Peri glowers at the DOCTOR.)

PERI: Did you have to be so rude?

DOCTOR: To whom?

PERI: Hugo. You could have at least said goodbye.

DOCTOR: Why? I happen to like Joconda and intend to return one day. What is the point of saying goodbye if I'll see him again?

PERI: Youre being pedantic.

DOCTOR: Simply accurate.

PERI: Are you upset by Azmael's death?

DOCTOR: Not as you would understand it.

PERI: You aren't going to have another of your fits?

DOCTOR: You may not believe this, but I have fully stabilised.

PERI: Then I suggest you take a crash course in manners.

DOCTOR: You seem to forget, I am not only from another culture, but another planet. I am an alien. Therefore I am bound to have different values and customs.

PERI: Your former self was polite enough.

DOCTOR: A repressed behaviour pattern. I was on the verge of becoming neurotic.

PERI: We all have to repress our feelings from time to time. Perhaps you should get back into the habit.

DOCTOR: I would suggest, Peri, that you wait a little before criticising my new persona. You may well find it isn't as disagreeable as you think.

PERI: I hope so.

DOCTOR: But whatever else happens, I am the new Doctor, whether you like it or not!

THE TWIN DILEMMA

Series 21, Story 7

Serial 136, Code 6S

Episodes 632-635

Cast:

The Doctor [1-4]	Colin Baker
Peri [1-4]	Nicola Bryant
Azmael [1-4]	Maurice Denham
Hugo Lang [1-4]	Kevin McNally
Mestor [1-4]	Edwin Richfield
Professor Sylvest [1]	Dennis Chinnery
Fabian [1]	Helen Blatch
Elena [1]	Dione Inman
Romulus [1-4]	Paul (Gavin) Conrad
Remus [1-4]	Andrew Conrad
Drak [1-4]	Oliver Smith
Noma [1-4]	Barry Stanton
Chamberlain [3-4]	Seymour Green
Prisoner [3]	Roger Nott
Jocondan Guard [3]	John Wilson

Small & Non-speaking:

Jocondan Space Control Voice [3]	Colin Baker
Gastropods [3,4]	Stephen Wickham

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Malcolm Clarke
Special Sound	Dick Mills
Production Assistant	Christine Fawcett
Production Manager	Michael A Treen
Assistant Floor Manager	Beth Millward, Stephen Jeffery-Poulter
Lighting Director	Don Babbage
Studio Sound	Scott Talbott
Electronic Effects	Dave Chapman
Vision Mixer	Dinah Long
Technical Co-Ordinator	Alan Arbuthnott
Crew	11
Senior Cameraman	Alec Wheal
Film Cameramen	John Baker, John Walker
Film Sound Recordist	Malcolm Campbell
Film Editor	Ian McKendrick
Costume Designer	Pat Godfrey
Make-Up Artist	Denise Baron
Assistant	Janet Philips
Visual Effects Designer	Stuart Brisdon
Title Sequence	Sid Sutton, Terry Handley
Designer	Valerie Warrender
Production Secretary	Sarah Lee
Production Associate	June Collins
Writer	Anthony Steven
Script Editor	Eric Saward
Producer	John Nathan-Turner
Director	Peter Moffatt

Programme Numbers:

Part 1:	1/LDL/F180?
Part 2:	1/LDL/F181?
Part 3:	1/LDL/F182?
Part 4:	1/LDL/F183S

Filming: 7th — 8th February, 1984.

Recording:

24th — 26th January 1984, TC3.
14th — 16th February 1984, TC3.

Transmission:

Part 1:	8th March 1984, 6.41pm BBC1 (24'33", 18.41. — 19.06.)
Part 2:	9th March 1984, 6.41pm BBC1 (25'00", 18.41. — 19.06.)
Part 3:	15th March 1984, 6.42pm BBC1 (24'36", 18.42. — 19.07.)
Part 4:	16th March 1984, 6.41pm BBC1 (25'37", 18.41. -19.07.)

Audience, Position, Appreciation:

Part 1:	7·6m, 66th, 61.
Part 2:	7·4m, 71st, 66.
Part 3:	7·0m, 69th, 59.
Part 4:	6·3m, 81st, 67.

I•V

Books

AUSTEN, Jane: *Pride and Prejudice*
CORNELL, TOPPING, DAY: ***Doctor Who*** — *The Discontinuity Guide* (Virgin, 1995)
HOWE, STAMMERS, WALKER: ***Doctor Who*** — *The Sixth Doctor Handbook* (Virgin, 1994)
HOWE, STAMMERS, WALKER: ***Doctor Who*** — *The Eighties* (Virgin, 1996)
NATHAN-TURNER, John: ***Doctor Who*** — *The Companions* (1986)
SAWARD, Eric: ***Doctor Who*** — *The Twin Dilemma* (WH Allen, 1995)

Magazines

Androzani 1 (1984, Neil Hutchings notes the aura of optimism)
Black and White Guardian 3 (1984, Peter Anghelides notes the use of cave paintings to explain the background, as in SNAKEDANCE, and wonderw why Mestor takes over Azmael rather than the Doctor directly when both should be equally difficult to control.)
Capitol 2/3 (1984, John Bok draws comparisons to *The Winter's Tale*, and remarks on Peri's naive view of policemen.)
Celestial Toyroom 185 (1985, Michael Angus relates the title to the Doctor's split personality; Doug Potter notes that there's no explanation of Azmael's alias; Bernard Doyle thinks the twins smug.)
Console 10 (1985, Saul Nasse thinks THE TWIN DILEMMA has 'too many people and places and too little plot development.')
Cygnus Alpha (1984, Paul Cornell spots a pun in 'disconsolate' and the TARDIS console, and wonders how Azmael could have failed to spot the problem in moving the planets.)
Delta Magna 4 (1984, Stephen Haddesley feels the setting contrasts with the more well-established planets elsewhere in the season.)
Delta Magna 5 (1985, Andrew Thompson notes that the Docor assuems the companion's questioning role.)
Destiny 5 (1984, Joy James feels the story includes a good mixture of comedy and pathos.)
The Doctor's Recorder 6 (1996, Andrew Hardstaffe and Chris Murray note that Mestor's plans could hardly have a universal effect.)
Deva Loka 3 (1984, Alan Collins points out the use of Logopolis' notions of mathematics.)
Deva Loka 4 (1985, John Virgoe sees a medieval influence.)
DWB 10 (1984, Gary Levy feels the dialogue is worthy of Flash Gordon.)
DWB 11 (1984, Michael Rainford remarks on echoes of the Graham Williams era.)
DWB 12/13 (1984, Stephen Glancy feels the story shows the series resting on its laurels.)
DWB 15 (1984, John Nathan-Turner states that the story's simplicity was a way of foregrounding the new Doctor.)
DWB 58 (1988, Eric Saward outlines his contributions to episode four's storyline.)
DWB 61 (1988, Anthony Howe hated the new Doctor's murderous instincts.)
DWB 84 (1990, Christopher Cox argues that THE TWIN DILEMMA is intentional self-parody.)
DWB 101 (1992, Dallas Jones wonders how Mestor destroyed Hugo's squadron at such a distance.
DWB 113 (1993, Tim Munro comments the story is 'stagy, gaudily camp and vulgarly tatty.')
Doctor Who Magazine 91 (1984, Gary Russel comments on similarities to the late 1970s approach.)
Doctor Who Magazine 94 (1984, Eric Saward explains how he intended to explore the idea of regeneration.)
Doctor Who Magazine 105 (1985, Richard Marson notes the chamberlain provides comic relief).
Doctor Who Magazine 127(1987, Stephen Bell debunks the serial's view of orbital mechanics)
Doctor Who Magazine 148 (1989, Eric Sward indicates that he wrote episodes three and four, attempting to 'pull together what was already there' in Steven's storyline.)
Doctor Who Magazine 254 (1997, Peter Moffatt comments that the story was a terrible mish-mash.)
Doctor Who Yearbook (1995, Stephen James Walker notes that the instability left the future development of the Doctor's character open.)
Dynatrope 6 (1984, Robert Franks notes the uncertainty over the origins of Azmael and Mestor, and that the Doctor learns nothing.)
Enlightenment 5 (1990, Katrina Foulger thinks Azmael a sad and tired old man.)
Enlightenment 8 (1985, John Nathan-Turner explains the significance of the final line.)
Eye of Horus 10 (1985, Tim Westmacott dismisses John Nathan-Turner's arguments in *DWB15.*)
The Highlander 6 (1986, Brian Robb likes the notion of planetary mechanics as the plot motor)
Neutron Flow 2 (1984, MJ Harvey remarks on the black-and-white portrayal of good and evil, and that the introduction of a new enemy is unusual in this season; Richard Steele wonders if the Doctor used Peri as a guinea pig in the transmat; Colin Brake feels Mestor's costume is pathetic, as echode by the Doctor's comment.)
Metamorph 10 (1992, Tony Amis feels Hugo is a passive character who merely responds to events.)
Neutron Flow 3 (1985, MJ Harvey finds the Doctor's instability disturbing.)
Paisley Pattern 47 (1994, Clare Brotherton remarks on similarities to pantomime, and poitns out that the Doctor's moral ambiguity breaks this pattern.)
Paisley Pattern 57 (1995, David J Darlingtonfeels the story focuses on Peri's adjustment to the new Doctor.)
Peladon 1 (1985, Neil Humphries feels the story is a fairy tale.)
Prydonian 4 (1984, Jon Heckford notes Hugo as a possible boyfriend for Peri.)
Second Dimension 3/6 (1990, Paul Gilbert sees Hugo as a surrogate companion.)
Shada 18 (1984, Andrew Martin notes the contrast of approach to THE CAVES OF ANDROZANI, and feels Joconda is an element of pulp SF)
Shada 19 (1985, Colin Brake and Bleddyn Williams wonder how a transmat through time alters someone's position.)
Skonnos 7 (1984, Terry Kerr remarks on the contrast of the new Doctor's debut story to the complexity of CASTROVALVA.)
Skonnos 12 (1986, Terry Kerr claims Colin Baker wrote much of the Doctor's dialogue, but this has not been corroborated.)
Sonic Screwdriver 6 (1995, Gavin Miller compares Peri's twirl with a similar scene in THE WEB OF FEAR.)
Sonic Screwdriver 7 (1996, John Pettigrew notes that the TARDIS should be the safest and most stabilising place to regenerate.)
Star Begotten 2 (1987, Tim Munro contrasts the fifth Doctor with the exagerrated sixth Doctor.)
Starlog 78 (1984, John Nathan-Turner comments that the new Doctor always clashes with his companions.)
Steel Sky 2 (1986, Mark Wyman nots that episode two wastes an effective cliffhanger by cutting later, on Peri's hysteria.)
TARDIS 9/1 (1984, Ian Carke feels the unoriginal plot is meant as a reassurance in the face of the changed Doctor; Tim Munro dislikes the cliffhangers; Peter Owen notes that the pot is structured to let the Doctor and Peri develop a relationship.)
TARDIS 9/3 (1985, Colin Baker remarks on the use of mental rather than physical instability.)
Time Listener (1984, Nick Layton lists the story's faults — it lacks a hook and character development)
Time Screen 1 (1984, Russ Merryman comments that the story is sa series of extreme personality changes as the Doctor settles down).
Unearthly Child 2 (1984, Adam Darlington notes how the story relies on coincidences.)
Wilf's Eye View (1984, David Metcalfe draws comparison with Hartnell stories, and remarks on the Doctor avoiding his reflection in the mirror.)
WOTAN 4 (1984, Michael Cowan describes Azmael's dilemma.)
Zygon 2 (1985, Graeme Bassett traces the Doctor's 'Peri' quotation to the works of Thomas Moore. The quote can be found in the OED.)
Zerinza 33/5 (1986, Anthony Howe comments on the dislikeability of the new Doctor).

Cinema

Animal Farm (1955)
The Big Chance (1957)
Camp on Blood Island (1958)
Carrington VC (1954)
Countess Dracula (1970)
The Day of the Jackal (1973)
Daybreak I(1946)
Doctor at Sea (1955)
The English Patient (1997)
The Face of Fu Manchu (1965)
Fame is te Spur (1947)
Hapenny Breeze (1950)
Inn for Troube (1960)
Jack of Diamonds(1949)
The Last Rhino (1961)
London Belogs to Me (1948)
The Nanny (1965)
Nicholas and Alexandra I(1972)
Night of the Demon (1957)
Oliver Twist (1948)
Operation Crossbow (1965)
Paranoic (1963)
The Peaceful Years (1947)
Prince Phillip (1952)
Quatermass II (1957)
Quatermass and the Pit (1967)
The Radio Cab Murders (1954)
Scrapbook for 1933 (1949)
Sink the Bismarck (1960)
Stryker of the Yard (1953)
Sword of Sherwood Forest (1960)
Those Magnificent Men in their Flying Machines (1965)
Torture Garden (1967)
The Virgin and the Gypsy (1970)
X the Unknown (1956)

Radio

ITMA
Much Binding in the Marsh
Rumpole of the Bailey

Television

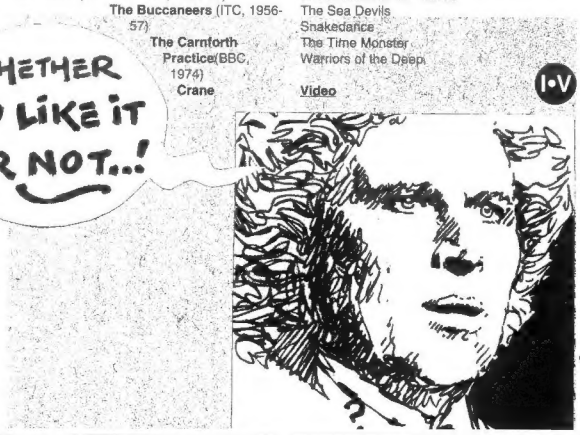
All Creatures Great and Small (BBC, 1979-80, 83, 85, 87-90)
The Avengers (ABC, 1961-69)
The Baron (ITC/Filmakers, 1966-67)
The Buccaneers (ITC, 1956-57)
The Carnforth Practice(BBC, 1974)
Crane (Redifusion, 1963-64)
Crime Traveller(BBC, 1997)
Danger Man (ITC, 1960-62, 1964-68)
Diana (BBC, 1984)
Doctor Who (BBC, 1963-89, 1996)
The Duchess of Duke Street (BBC, 1976-77)
Edward and Mrs Simpson (Thames, 1978)
From a Far Country
Galactica 1980 (ABC, 1980)
I, Claudius (BBc, 1975)
Interpol Calling (ATV, 1959-60)
The Invisible Man (ITC, 1959)
Ivanhoe (ITV, 1958-59)
The Les Dawson Show (BBC)
The Lotus Eaters(BBC, 1972-73)
The Man in the Iron Mask (BBC, 1968)
Marie Curie (BBC, 1977)
Martin Luther Heretic (BBC)
The Odd Man (BBC, 1962-63)
The Old Men at the Zoo (BBC, 1983)
Poldark (BBC, 1975-77)
The Professionals (Mark One/LWT, 1977-83)
Roads to Freedom (BBC, 1970)
Top of the Pops (BBC, 1964-…)

Doctor Who

The Androids of Tara
The Caves of Androzani
Castrovalva
The Chase
The Creature from the Pit
The Darkness (unproduced)
The Five Doctors
Genesis of the Daleks
Logopolis
Mawdryn Undead
May Time (aka Manwatch — unproduced)
Paradise of Death
Paradise Towers
Planet of Fire
Planet of the Spiders
Resurrection of the Daleks
The Sea Devils
Snakedance
The Time Monster
Warriors of the Deep

Video

I•V



Phil Bevan — Sorely Missed